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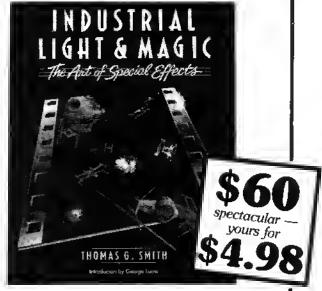
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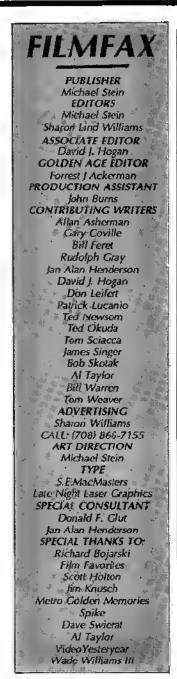




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#### Re: EDITS Opinion, Ideas and Announcements -



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#### Ethic, therefore I Am

I have no patience with intellectual conceit. Especially when it is used as a cover up for snobbery and incompetence in the arts.

Such an indictment might, in itself, seem somewhat conceited, coming from this self-styled word jockey. True, I took my lessons on the street from a variety of conmen, steazemongers and neurotic, shouting bosses. An unauthorized education, to say the least. But its the currency of time. Years were spent, watching, waiting, making mistakes, learning to do it better, with imagination, without abusing the creative rights of others.

I have never liked the idea of "doing business." The artist in me rebels against organized moneychanging. But the material world demands payment for its services. And in order to place creative ideas into the world marketplace, "business" must transpire. So, for the sake of art (in this case "Unusual Film and Television"), I have become a businessman. But with reservations, tstilt refuse to deal with conceit in any of its common disguises: no phoneys; no prima donnas; no "experts" who concect their own reputations.

This is the only way creative journalism can survive: Through honesty, sincerity, hard work, and



a desire to find and preserve the truth. Not for personal gain, but for its own sake.

That much is Ethic. Art exists to shape that Ethic into Entertainment. Art is interpretation. In the case of cinematic art, interpret: history as histrionics; B-movies as behavior; human acts as Filmfax.

That is why, despite its name, this magazine is about peopte, not film. Celluloid cannot generate its own personality. It is given life by the images it captures. Faces. Imaginative ideas. Artistic style (and sometimes the lack of it.) That is the creative ethic to which Filmfax adheres. On all levels. Without presumption. Without intellectualization. Always having fun. Hopefully, over the last four years, that is what we have achieved.

This September, Filmfax received the Fanex Award for "Favorite Professional Fantasy/Horror Film Magazine," an honor which was doubly appreciated as the vote came from fitmfans themselves, rather than a select committee. (Other nominees included Cinefantastique and Fangoria.) To all of you who voted for us, we wish to express our deep appreciation, and reaffirm our promise to keep the faith (and the fun) in Filmfax.

And to all those writers, advertisers and readers who have stuck with us over the years, we add our thanks for contributing your time, your imagination (and your money) to this adventure in publishing. During the past year we have asked more of you than ever before: of our readers, to be patient; of our writers and advertisers, to be professional. We take Filmfax very seriously and know that you do too. We want it to succeed because of what Filmfax stands for. It's time for the classic horror, fantasy and B-movie genres to receive the "professional" respect they have always deserved. That is why Filmfax will remain (without conceit) the toughest contender on the newsstands. You've got our word on it! -Michael Stein Editor/Publisher

If you wish to express any of your own opinions, complaints, additional information, etc., send your letters to: FILMFAX Magazine / Re: EDITS, BOX 1900, EVANSTON, IL 60204

#### ALPHA BARA

I enjoyed James Singer's "Glamour Cirls from Outer Space" article in your November issue but would like to add a piece of information that is worth at least a sidebar to the piece.

Singer did mention the 1959 Astor feature Missile to the Moon and the prime villainess, Alpha. He fails to mention, however, that Catwoman Alpha was played by none other than Nina Bara who was Tonga on TV's Space Patrol.

In one of her SP books Baia says, "Missile was shot in 12 days." She goes on to relate, "I was the wicked successor to the queen of the moon. We had a battle of the minds and I lost, so I killed her. Then I took the earth man who had arrived in a space ship and overpowered his mind so that he would marry me. I sent his girl to the extermination chamber and kitled some of the moon girls who saw me kill the exqueen...To this day many science fiction fans in Japan and other foreign countries love to see it on television. It plays on the late-late chiller from time to time in the United States...l don't care what anybodysays, being a bad guy is a lot more fun than being a hero."

As Tonga on Space Patrol, the beautiful Bara had an opportunity to do both. In early episodes she was an evil villainess but, after being reformed by a brain-altering device, she joined the Patrol in its

fight against inter-galactic criminals.

Bara was a great favorite of space opera fans during the fifties and is worth at least a mention in any feature on outer space beauty queens.

-Charles S. Chamberlin University Park, ILL

(Editor's Note: We agree with you completely, Charles. For more information on Niva Bara and Space Patrol, see our comprehensive tetrospective in Filmfax #9 and #10.)

#### STEIN LINE

Congratulations on Filmfax #17. The wealth of valuable material in each one of these classic volumes is truly amazing. We're proud to be associated with you.

Thank you also for the beautiful article about Forry and me. With the support of Filmfax and the many devoted fans, the Ackerman museum project will exceed even our wildest dreams. Keep up the good work!

—Michaet D. Stein

(MagicImage Filmbooks) Absecon, NJ

#### SVEN YEN

I've found Filmfax to be absolutely engrossing, literate reading and the research compiled in your fine magazine is truly impressive. I have followed comments, articles, and letters regarding horror-flick hosts and shows of the past. Yet, I am surprised that no one has rec-

ognized two shows.

The first, Creature Features, aired Friday evenings at t0:30 pm during the earty 1970s, and was produced by WGN (Channel 9) out of Chicago. The show opened with an artistic reproduction of the famous Lon Chaney, Sr. still of the pointed-toothed, top-hatted vampire from London After Midnight, with the eerie chords of Mancini's "Experiment in Terror" playing to a montage of horror-classic excerpts, such as (what I can recall): Renfield climbing up the Ventura's stairs and later climbing on all fours in Browning's Dracula (1931), the Frankenstein monster walking down the spiral staircase and turning around to give a blank stare in Whale's Frankenstein (1931), numerous "bat by the window" and coffin shots (Universal horror, circa early 1930s), the Wolfman walking around the "shiny" trees on the Talbot Estate in The Wolfman (1943), and also some interesting shots of Armand Tesla (Lugosi) and fog in Return of the Vampire (1943). What have I forgot? Surely, someone remembers.

The second show was the original "Svengoolie" show(circa early 1970s, predating the "Son of Sven") shown by the now-defunct Channel 44 out of Chicago. Sven Sr. was a hippie type (wore beads and tiedyes) who lived in a coffin (sound familiar?) and frequently bombed the camera with rubber chickens

years before Letterman!). Sven commonly showed Universal horror flicks.

It seems to me that "Creature Features" met its demise with the advent of Friday Night Videos (now that's scary) and "Sven" was re-born as the "Son of Sven," who showed Japanese productions such as Mothra, Attack of the Giant Mushrooms ("Tate them ... "), and Destroy All Monsters.

-Barry J. Harding Bowling Green, OH

#### NOT HIS KIND OF WOMAN

Amazon Women On the Moon had five directors. We were fond of saying, "Five directors, no waitit was made very guickly and very cheaply, and everyone had a lovely time. I shot my five days and went home.

The "Amazon Women on the Moon" sequence was actually directed by Robert K. Weiss, also the film's producer. I mention this only because James Singer's article, "Glamour Girls From Outer Space!" gives the impression that I directed the bathing beauties on another planet section.

Keep up the good work with Filmfax.

—John Landis Universal City, CA

#### MILLER'S MISSING MOVIE

Your August issue contained what I think is an erroneous statement appearing in David Hogan's review of the book My Hollywood, by Patsy Ruth Miller: In the third paragraph there is a reference to the 1926 movie So This is Paris in which she was the star. We are told that It is available on video but, if so, I have never been able to locate it. I wonder if he has confused it with a 1954 movie with the same name, although even that one doesn't seem to be on video. I hope I am wrong about this.

—John Mescall Port Angeles, WA

#### HOOKED, LINES & STINKERS

lam a new reader of your magazine and I am hooked. The November, 1989 (Filmfax #17) issue is my favorite, so far. I love those pressbook pages that you reprint. The Cat Women of the Moon pages (and the movie itself) show how much they didn't research when making the picture. Their "dark side" concept is, of course, wrong. One side of the moon always faces away from the Earth, but not from the sun. Those biographies are of great interest, especially to a movie fanatic like me, but why dld they leave out William (Bill) Phipps? This guy must be the Rodney Dangerfield of "B" movies. I have seen him in many westerns and science fiction films, but I can't find one Continued on next page

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interview; Douglas Fairbanks, Jr. Tod Browning's Freaks; The Films of Edgar G. Ulmer (Part 2); Virginia Mother Goose' Kams and Lois Laurel interviews on Laurel & Hardy; Jungle Girl serial; Plus More



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ISSUE #9 Best of Filmfax (100 pg) Space Patrol TV; Plan 9 from Oute Space, Adventures of Captain Mai vel; Tobor the Great; Films of Ed.D. Wood Jr.; Forest J Ackerman on Ek, Dick Miller on Early AIP; Candid Horror Photo Album," Plus More!



ISSUE #13 Boris Karloff; History of TV Horror Hosts (PI 1); Ritz Brothers and The Gonlla; Superman over-view and interviews with cast; Ben Welden interview:Curt Siodmak interview; One Step Beyond and John Newland interview: Plus Morel



ISSUE #17 Science Fiction Theatre Captain Midnight: Richard Webb Interviewed; Glarrious Girls from Outer Space: Queen of Outer Space: The Day the Earth Stood Still; Michael Rennie; Angry Red Planet; ForestJ Ackerman Sells Collection: More!

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word written about him. Do you have any Information about him? I did notice a couple of mistakes In the issue. On page 54, the woman identified as Ann Baxter is really Ann Robinson, and on page 33, Mr. Ackerman can't be holding a 1922 issue of Amazing Stories because the first issue wasn't published until 1926. These minor mistakes can't diminish what I consider a perfect issue. Keep up the good work and publish monthly. -Hugh Mason Bloomington, IL

TUNE IN TURN ON

Special "Creeper" thanks to Louie Hernandez, for the additional info on Jeepers Creeper Theater and Theater 13. The Creeper was played by writer/producer Jim Sullivan, who served in both capacities from the show's inception in 1962. My reason for not including this fact in my letter was that it simply seemed too long already (at least in my opinion).

Another tidbit l left out was that. "Jeepers Creeper "(Bob Guy) took over the show for one week in 1964, from "Jeepers Keeper" (Fred Stuthman) during a labor dispute. I remember this because a friend and I made an 8mm film of his appearance off of the family television, with an audio tape accompaniment. I must also correct the filming date of Jeepers Keepers' Car

Chase, by Filmfax special consultant Don Glut, Mr. Glut informs me that the filming took place in 1965 instead of 1964.

As to Bob Guy's collaboration with Frank Zappa on Donna Records, ("Dear Jeepers" letter to Jeepers), I had no idea this record existed. What a scoop, Louie! This kicky disc has Jeepers' hyper hilarious vocals over backing tracks rumored to be played completely by Zappa. So thanks for turning me on to this Rhino compilation.

-Jan Henderson Los Angeles, CA

#### GORE STILL SCORES

Gooood Evening!

I was perusing the August, 1989 copy of Filmfax and spied a letter from Michael Kaszubski. In this letter, this former fan of "Creature Feature" asked what became of yours truly, Count Gore De Vol and my alter ego Dick Dyszel.

Well, tell Mr. Kaszubski that I'm dead and well and residing in my coffin, waiting for the opportune moment to return to the tube in the Washington/Baltimore area.

A brief history of the Count dates back to WDXR-TV in Paducah, KY.,in 1971, where I hosted "Night of Terror." In 1973, I came to WDCA-TV in Washington to host "Creature Feature." This showcase of dassic and "B" thrillers was cancelled in 1980, but returned to incredible ratings in 1984.

Being a contemporary, hi-tech



Dyszel as "Count Gore De Vol."

member of the living dead, I tried to keep the program on the cutting edge. This included a series of "Monster Music Videos." On May 25, 1989, "Creature Feature" became the first locally produced program in Washington TV history to broadcast in Stereo.

In 1986, WDCA was purchased by the TVX Broadcast Group. This new company decided to close down both studios and eliminate all local production. The last epi-sode of "Creature Feature" aired on May 23, 1987, with the movie Invaders From Mars.

Count Gore De Vol, the longest lasting and most successful TV horror host in the Washington/ Baltimore market, was featured three times on network television. and received one Emmy nomina-

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tion. With my complete set, props and coffin in careful storage, I have been talking with stations in both Washington and Baltimore and am ready to return to the air when the time is right.

Dick Dyszel, now produces, writes and directs programs and spots for cable in Fairfax, VA, and runs his own compact disc mobile DJ company, Laser Sounds.

By the way, I received no less than four copies of Mr. Kaszubski's letter from fans urging me to answer his question. Thank you for your great magazine and interest in this country's subcultures.

—Count Gore De Vol (a.k.a Dick Dyszel) Washington, D.C.

#### NIX ON NEPOTISM

To my surprise, a book that I co-authored, The Columbia Comedy Shorts, has been mentioned twice in recent Filmfax issues: first, in James L. Neibaur's review of Daniel Volk's book The Films of the Stooges (issue #15) and then again in Mr. Volk's letter in the Re:Edits column (issue #17). Both had praise for the book, for which I'm thankful.

While I'm grateful that Mr. Volk called the book "excellent," I take objection to his remarks that "...I have to wonder whether Mr. Neibaur's praise has anything to do with the fact that Ted Okuda is a contributing writer of Filmfax. If lames L. Neibaur writes a book, will it then get a glowing review by Ted Okuda in Filmfax?

Since being a Filmfax contributor has considerably less clout than being, say, a Chicago alderman, I have to assume that my association with this magazine does not influence or intimidate anyone into giving praise where it isn't deserved. I don't believe it's too boastful of me to say that The Columbia Comedy Shorts can stand on its own merits. This is supported by the wonderful reviews it received, from writers who don't even know me and who understand the book for what it is.

For the record, Mr. Neibaur has written two books, Movie Comedians and Tough Guy. David J. I logan, another Filmfax contributor, has written a fine book titled Dark Romance: Sexuality in the Ho: \* Film. Although I wasn't plan ing to review any of these boc...s, I'll certainly have to refrain from doing so now, or else some misguided readers would interpret it as editorial favoritism. Come to think of it, all of these booksincluding The Columbia Comedy Shorts-are published by McFarland. Double whammy! Heaven forbid I should say anything "glowing" about them in print.

Mr. Volk stated, "I can't remember ever seeing another negative review of a book in Filmfax and in a way I feel kind of special for being singled out." Well, I hate to put a damper on anyone's good feelings, but I should point out the



Frankenstein: "MMGRHUMPHRR....."

Godzilla: "イドルグッズ名大ブレゼント/!"

The Wolf Man: "HOWOOOOOAWOOO!"

Creature from the Black Lagoon: "GLUB"

The Fly: "BUZZZZ...IT HEEEELPED ME!"

Filmfax book reviews for Science Fiction Films of the Seventies (reviewed in Fax #2), Producers Releasing Corporation—A Comprehensive Filmography and History (#6), Cinema of Mystery and Fantasy (#7), and Revenge of the Creature Features Movie Guide (#13). These reviews can hardly be called favorable!

If I were just a reader of Filmfax, I'd close this letter by saying something like "Keep up the good work." But since I'm a contributing writer, I'd better not Someone might consider it a—GASP!—"glowing review."

–Ted Okuda Chicago, lL

#### COLOR CONTROVERSY

Colorization has certainly become a very hot controversy, and alas, an unneeded one. But any aspect of progress sometimes comes under attack by the foolish few who manipulate the ignorance of the many. It is not my intention to set myself up to point out other's mistakes, but to present my own opinion in regard to what I personally feel is a technical miracle.

In the last few months I have had the chance to talk to many people about this process. Some like it, some hate it, I have even met some people who think that film should be destroyed before being colorized (shades of book burning). People forget that the film, outside of being fully restored to its original condition-image and sound-and transferred to safety stock film to make it last for years to come, is not touched in any way. It is a video print that is colorized. I have been a film buff and collector for close to twenty years, and keep up on what has been going on. Unless I have been off the mark, I cannot recall colorized versions of The Maltese Falcon playing in revival houses (lam not talking about color-enhanced films where colorization was employed to restore old Technicolor films). So, let's keep in mind that the film itself is not touched.

On the subject of Ted Turner and the results of what he has done: A great many people in the industry boo and hiss at the mere mention of this man. Why? Because Turner fully admits he is doing it for money. Money does play into his plans, but after all, movies were made to make money. Yet, everybody should stop and remember that Ted Turner has done the film industry a great service by restoring the great b/w classics to their original condition (take a look at the beautiful video b/w version of King Kong-Excellent!) and thus saving them for the future. Whatever his motives, Ted Turner does not deserve all the bad press he has been getting.

Now to be fair, many colorized films dolook awful. Butthen again, so did a lot of early Technicolor films. But some colorized films actually do look good: Laurel and Continued on next page

Photos courtesy of Michael Pitts

#### "Selwin,"... The Who's Hoosier of 1950s Horror Hosts!

Screen Gems' "Shock" TV pack age of classic horror films, mostly from Universal, created a sensation in the late 1950s along with launching the careers of a plethora of tv horror film hosts. One of the most popular of these tate night spirits was Selwin, who hosted the "Friday Fright Night" on WISH-TV, Channel 8, in Indianapolis, Indiana. Selwin ran for several years in the Hoosier capitol and had a legion of loyal fans in the Central Indiana area, many of whom still remember his comic macabre antics, although he has been off the air for over a quarter of a century.

When WISH-TV purchased the "Shock" movie package the station management decided to have a horror host, thanks to the success of Zacherley. Dave Smith, the station's program director, conceived the character while the name Selwin was donated by the editor of an Indianapolis television magazine. Ray Sparenberg, a producer-director at Channel 8 with a background in theatre, auditioned for the part and got the role with the station management being particularly impressed with his "ghoulish laugh." The look for Selwin was left up to Sparenberg, who said the character was developed through "experimentation." "Some things got dropped and some were added," he noted. "Of course, Selwin had to have a cape and a big hat." Apparently, Selwin was part-monster because he sported claw-like hands but Sparenberg said the rubber gloves "became too cumbersome" and had to be dropped.

Selwin debuted on Channel 8 late in 1958 and was an immediate success, with the series soon having heavy sponsorship. When "Selwin's Society of the Shroud," his fan club, was formed, the station was swamped with requests for membership cards. Perhaps the high point of Selwin's popularity came the first Halloween he was on the air, in 1959. Since the program originated from a small theatre at the WISH-TV studio, the station announced a costume contest would be held that night during the show and viewers were invited to come to the station to participate. While only a few hundred



Sparenberg as WISH's "Selwin."

people were expected, thousands arrived in costume with the lines stretching out many blocks along downtown Indianapolis' Meridian Street.

DaveSmith wrote and produced the Selwin show, with most of the segments being directed by Harry Heuston. Smith recalled he got material for the show's skits from a variety of sources, such as the movies being screened, their characters, current events or "just wild out of the blue." At first, Selwin was done live but after a few months the segments shown during the course of the evening's horror film were taped. Smith remembered hammering out the scripts for the show between 5 and 6 p.m. on Friday evenings with Sparenberg himself typing them onto a teleprompter. The show was then taped between 7 and 9 p.m. and telecast at 11:15 p.m. the same night. For the most part, Sparen-berg stuck close to the scripts but one night his most infamous ad lib occurred. His guest was Vampira and she and Selwin were about to share a drink but the sexy ghoul kept talking until finally Selwin interrupted her by saying, "Better drink it, darling, before it clots!"

Due to the big success of Selwin with the "Shock" movies, Channel 8 bought "Son of Shock" and after these were played out other packages were used until early in

1961, when the station felt a change in format was needed for the character. In February of that year Selwin abandoned his spooky old house setting and, dressed like Frank Buck, held sway in a jungle locale hosting "Tarzan" and "Bornba" movies. This format featured his rifle, the "Selwinchester," and a large, lively plant. For the latter the station held a contest to come up with a name and the plant was finally dubbed "Handy Devine." In the fall of 1961 Selwin moved to Saturday afternoons and the series was called "Selwin on Saturday." It ran until April, 1962, with Selwin continuing to show jungle movies.

When the "Tarzan" and "Bomba" films were played out, Channet 8 acquired a package of science fiction movies and Selwin moved back to Friday nights, beginning April 13, 1962. Here he operated on an unknown planet and was dressed in a silver space suit. The station attempted to get a space suit from NASA for the series and Dave Smith was told to contact Col. John A. Powers at Langley Field, Virglnia, about the matter; Powers, of course, being the John "Shorty" Powers of space flight fame. Due to red tape and the costs involved, the station finally purchased a \$7.95 U.S. government surplus astronaut suit from the Captain Company In Philadelphia for Selwin to wear on the show. After a season in space Selwin left Channel 8 In the spring of 1963, although that year another Indianapolis station, WTTV, Channel 4, launched its own horror host, Sammy Terry, who has been haunting the airwaves ever since and now appears on WFBM-TV, Channel 11.

After Selwin ceased his appearances on WISH-TV, Ray Sparenberg left Channel 8 and for the next decade he was production manager of the ABC-TV affiliate in Atlanta, Georgia. While he was at that station Sparenberg revived Selwin but he dropped the guise after about six months because it "did not do anything in Atlanta." Today Sparenberg operates a deli in Atlanta. Looking back at his days as Selwin in Indianapolis, Sparenberg said he liked playing the prankish ghoul "very much" and that he is surprised at the

character's continuing popularity. While Selwin, who made his initial entrance on the air through a revolving bookcase and closed each broadcast with "Goodnight, whatever you are," is long gone from the airwaves, his memory will never fade for those of us who remember the thrill of seeing classics like Dracula (1931), Frankenstein (1931), The Mummy (1932), The Wolfman (1941), and many others, for the first time as hosted by our perennial pal. While his séries may have been called "Friday Fright Night," Setwin will always evoke pleasant and humorous memories for his legion of Central Indiana fans.

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Michael Pitts' original "Society of the Shroud" membership card.

—Michael R. Pitts

FILMFAX 9

Hardy's Music Box, Way Out West, Roland Young's Topper Returns (from Colorization, Inc.) Color System's versions of Thirty Seconds Over Tokyo, Dr. Jekyll and Mr. Hyde with Spencer Tracy, 42nd Street, and (again from Colorization, Inc.) Sherlock Holmes and the Secret Weapon with Basil Rathbone and Nigel Bruce. Ittakes time to perfect any technological leap, and this process is no different.

What I personally feel is the one thing about this controversy that does annoy me. Self-made experts who expose themselves as being outspoken hypocrites: Robert Stack, John Huston, Frank Capra, and Woody Allen.

First, I do not think anybody would want to waste their time and money colorizing a Woody Allen b/w film. They are funny but are not classics by any means (except to people who like Woody Allen). Huston and Capra have screamed blue bloody murder about their films being ruined when shown colorized, yet they had no objections to those scratched, grainy, dimmed soundtrack/nonclarity versions of The Maltese Falcon and It's A Wonderful Life. Not to mention their films being edited down for television. Isn't that true bastardization?

Now, Robert Stack has every right in the world to like or dislike this process and has the right to voice his opinion. We all do. But to try and outlaw colorization reeks of book burning. Melodramatic? No. Everybody has the right in this country to choose. It is not the right for one or more groups to decide what He or She should see. This isn't Russia.

Mr. Stack has (this is after he has already made clear that he is against colorization in Film[ax #10) has no objections about colorizing "Garbage" like "The Monster that AteMy Mother-in-law." Garbage?

Is Mr. Stack, who already proves his hypocrisy by condemning the process and then turns around and decides it's all right to colorize only "garbage," an art expert? This reeks of a session out of the Mc-Carthy Era. Who is Mr. Stack that he has been given the power to decide what is trash or not? To be fair, I do agree with Stack on the merits of b/w in films. But, again, the film is not touched. Only a video copy. Mr. Stack, before coming on like Eliot Ness, should realize this. No one is out to ban b/ w. In fact, most video stores carry the b/w versions of the great classic motion pictures rather than the colorized versions. Also, Mr. Stack claims to be involved in film restoration and preservation. If this is so, he should realize that this gimmick (and honestly, that's what colorization is) has become a great boon to preservation. After all, what is more important? Colorized video copies and preserved b/w masterpieces or noncolorized video copies and that much more money having to be dug up in grants for preservation. The various groups that do this should realize this and endorse the process. Even if you don't like it, it is doing preservation a service (Despite Ted Turner's aborted plans for coloring Citizen Kane and end result would have been the same: a restored b/w version. And he went ahead and restored it anyway).

This controversy will never end but I think that I can offer a solution. The next time a colorized film is shown on television, why not just rent the same film in b/w. Then the viewer can sit back and chuckle (perhaps like WABC Talk Radio's Bob Grant). "And those Gaavones have to look at the commercials." Keep an open mind.

—Richard A. Ekstedt Middletown, NJ

#### THE PRICE IS RIGHT

I just wanted to write and compliment you on the amazing quality and esoteric content of your magazine. I first noticed it a few months back when I picked up issue #14 on the newsstand, and sawit contained a write-up on the superlative horror film Mad Love. At first glance, I though! the \$4.95 price of Filmfax was quite steep, but now in retrospect, I realize the price is cheap considering the excellence of the articles I read in issues #15 through #17. Unlike the other stapdash, sloppily put-to-

gether sci-fi, horror etc. type magazines on the market, which mostly concentrate on current films, your magazine covers classics of the past and present with fabulous indepth articles which are really impressive, and tell behind the scenes stories and little-known facts. I truly enjoyed the article on The Day the Earth Stood Still and its companion piece on the wonderful Michael Rennie.

I love every facet of your magazine, film noir, horror, J.D., Bmovies, etc., so keep up the good work. I have enclosed payment for my subscription for a year.

—Maura Willhelm Englewood, OH

#### SOUR GRAPES

In response to the letter from Paul Mandell criticizing my "Lost Worlds" article in Filmfax #16, 1 hnd it odd that Mandell should first admit that the artide is an old Fantastic Films reprint and then proceed to criticize it for reading like an old article. I was allowed to make some minor revisions in the article, mostly in order to bring the films discussed up to date, but I see very little point in nit-picking about decade-old errors, in my work or anyone else's. After all, no one holds Don Glut responsible for the many grievous mistakes to be found in his 1978 book Classic Movie Monsters.

As to the mis-quoted Son of Kong photo described by Glut, I acquired this information from Is-



NAKED COMPLEX - Campy color nudist film from the 60's.
STRIPTEASE MURDER CASE - 50's Roadshow film. Great!
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- 9. The Crawling Hand—1962 10. The Slime People—1960
- 11. Target Earth—1954
- 12. Zontar, The Thing From Venus-1964
- 13. Invisible Invaders-1959
- 14. Beast From Haunled Cave-1965
- 15. Horror Hotel—1960
- 16. Monster From Green Hell-1959
- 17. Cape Canaveral Monsters-1960
- 18. The Brain Eaters-1960
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sue #7 of Cinefex, which was devoted to Willis O'Brien. The caption for this same photo (on page 41) reads, and I quote, "Willis O'Brien with an unused Monoclonius. Taken shortly after the death of his sons, this photo was torn in half by O'Brien, who despaired at the anguish in his features."

O'Brien's sons died during the filming of Son of Kong. This excellent article was written by Don Shay, and I feel compelled to note that the associate editor of Cinefer #7 was none other than Paul Mandell. If the caption is in error, then I stand corrected—or perhaps I should apologize for those who made the error in the first place. Sour grapes make very bitter wine, Paul.

—Roy Kinnard Chicago, IL

#### RESPECTIVE PERSPECTIVE

Regarding the letters in Filmfax #17commenting on Roy Kinnard's article "Lost Worlds:" I get a big kick out of the geeks who make such a solemn, grim-faced religion out of these damn dinosaur movies. I'm not going to take sides in this stupid holy war, but I think that Paul Mandell ought to be reminded that everyone is entitled to their own opinions. Mandell was certainly entitled to express hts—to disagree with some of the

things Kinnard had to say in his article-but didn't he know that the nasty tone of his letter would make him the bad guy? (Not everyone can afford to urinate their life away learning all the minor technical details of dinosaur animation.) And on the other end of the spectrum, Don Glut's letter (which was potite) was also a reat hoot, probably the most pedantic thing I've seen in print for years. It's nice to know that in a country headed for third-worldism, with flag-burners on the loose and a fast-rising national debt, and the ozone layer opening up over all our heads, there are still some people who can get indignant about a forgotten capital letter in the name of a tizard dead since the dawn of time.

Again I want to stress that I'm not sticking up for Kinnard—I disagreed with some of his opinions myself. But the key word here is opinion, and had I written in, it would have been to comment, not to cruelly belittle. In their zeal to know everything there is to know about dinosaurs, dinosaur movies and stop-motion animators, some fans have lost sight of the most basic fact, that these dumb pictures were just made to entertain.

—Tom Weaver No. Tarrytown, NY

EDITORIAL COMMENT: Over the past four years, our letters column has served as a kind of "critics corner" for Filmfax readers to contribute their own ideas, opinions and additional information. Subject matter has varied from the "colorization" controversy to comments on individual articles featured in the magazine.

In our last issue, however, Roy Kinnard's "Lost Worlds" article, a thematic roundup of dinosaur movies, received more than the usual amount of attention. Two letters, in particular, offered corrections and updated information to supplement the original article. One letter was polite; one was not. (Mr. Kinnard's letter of response can be found above.)

Film historians occupy a very specialized and highly competitive branch of the journalistic arts. When one author publishes an article or book on a specific subject, other writers read it with a super-critical eye. The correction of what they consider to be "misinformation" is an almost ritualistic occurrence among this select fraternity of film enthusiasts. In the past, these differences of opinion have usually been timited to personal correspondence between individuals. Because Filmfax specializes in esoteric film history, we now also receive similar letters of criticism and comment, relating to articles we have published. As our editorial policy is to share any new information with our readers, these letters often appear in our "Re:Edits" column. Some are directly critical to us, while others address our contributors. Some point out errors we have made; others express opinions. Because we are in the

business of "film facts," our editorial policy is to publish these critiques, whether pro or con. We believe that differing opinions stimulate new ideas by contributing to the public pool of knowledge.

Although Filmfax takes no side in these matters, especially when experts in a particular area disagree in fact or opinion, we feel the necessity to remind our readers to also remain subjective. Please consider the following:

Because one author does extensive research on a given subject, uncovering new information in that area, this should in no way "discredit" premous material by another author. (Mr. Kinnard's "Lost Worlds" article was reprinted with his permission from a 1980 volume of Fantastic Films Magazine.) Historicat "facts" sometimes change with the release of new information. Remember, "facts" cannot be owned by any given individual. History is a tool for learning and should be shared, not used to embarrass. What some choose to call "misinformation" is simply "unrealized" information to others. No author who loves his work wants be accused of what others catl "mistakes" or "stupifying opinions,"

On the other hand, writers who publish non-fictionarticles, books, etc., must also be prepared to acknowledge and accept both criticism and additional information offered by others. This is a requirement of the trade.

But now, let's get back to what's reatly important—having some fun writing and reading about what we love the most, "the Good, the Bad, and the Unusual in Fitm and Television!"

-Michael Stein Editor/Publisher

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Orson Welles directs Anthony Perkins in this 1963 adaptation of the Kalka novel B/W 113 minutes

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Frank Sinatra is the excjunkte trying to make it as a jazz drummer in this classic 1985 drama directed by Otto Preminger. BW 120 minutes

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STATE

#### CINEMA SOURCEBOOK Reviews of the Newest in Filmbook Literature

60s! by John and Gordon Javna, St. Martin's Press, trade paperback, 224 pages, \$12.95

F ew decades of this century rival the 1960s for social change and technological advance. Political mobilization, new fashions and music, an enervating war, assassination, footprints on themoon. As I expressed it to myself one particularly startling day in 1968, "This is wild," and so it was. John and Gordon Javna's 60s!, a scrapbook-style reminiscence of that momentous decade, is an agreeable survey that tells its story in entertaining images and brief snippets of text.

Understand up front that, if it's serious commentary you're looking for, you'll want to find another book. 60sl is lightweight and strictly for fun, Breezily written and profusely-even thickly-illustrated, the book concerns itself mainly with pop culture, TV, movies, music, fashion, comic books, toys, and so forth. If, like the authors, you're a baby boomer looking back on the 1960s with misty-eyed nostalgia, you'll have fun with the book. But many aficionados of the '60s are likely to be miffed because every one of the book's images is reproduced in black and white. Bad decision. If there is a single decade that cries out-demands-to be captured in full, bursting color, it's the Swinging Sixties.

Content-wise, there's a pleasant but faintly wearisome familiarity about most



of what is represented here. There's Gunsmoke and the Beatles, the Mustang and James Bond, Super Ball and Laugh In. We see Rudi Gernreich's topless bathing suit and Andy Warhol's soup can. Nehru jackets and Jackie Kennedy, the Man from U.N.C.L.E. and the Man from Glad. Yeah, it's fun to be reminded of this stuff, and one supposes the authors were obligated to include it, but the book would have been a lot more interesting if the Javnas had tossed in as many unusual tidbits as common-knowledge ones. One of my favorite little-known stories recounted

here is the unlikely one of CBS News executive Arnold Zenker, who filled in for Walter Cronkiteduring a 1967 talent strike, and became a smash hit. After Cronkite's return, some people sported "Bring back Zenker" buttons. Another bit of '60s flotsam most of us never heard of is the Pussy Galore Nutcracker, an offshoot of the James Bond craze that, not surprisingly, was denied a licensing deal by the Bond people.

The book includes an amusing section on beer (remember the Soul, 007, and Playmate brands?) and a nice recounting of the story of McDonald's and beef-obsessed entrepreneur Ray Kroc, who sagely commented, "Work is the meat in the hamburger of life." I enjoyed the stories behind Gatorade and Metrecal (Mom, I remember you drinking this stuff), and was able to relive the good old days of Dict-Rite Cola and cyclamates.

The Twist, mini-skirts, and other fads are adequately documented; you'll goggle at an absurd photo of Johnny Carson and Eva Gabor contorting their physiques while playing Twister on national television. Ex-teenage girls may swoon (or just laugh out loud) at the dreamy portraits of Bobby Rydell, Fabian, and other pre-Beatles heartthrobs; I kinda dug the sexy shot of young Connie Francis.

Of course, not every familiar element of 1960's pop culture is represented here. The omission of the Keane "wide-eyed"-

Continued on page 14



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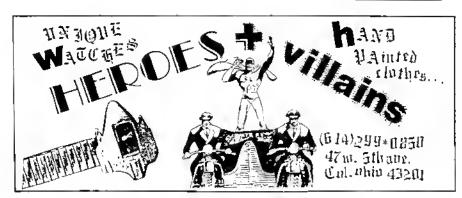
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#### SOURCEBOOK continued from 12

painting phenomenon, for instance, is a positive relief, but anarchic readers may miss "Big Daddy" Ed Roth's faddish Rat Fink. But we're being picky. As an image-heavy remembrance of an image-conscious decade, 60s! deserves praise as, at the very least, a splendid job of picture research.

In all, the book plays like a ten-minute visit to a very large museum. You like a lot of what you see, but there's too much to absorb. Inconsequential items become positively vaporous and important things like JFK and the war in Vietnam are reduced to trivial, meaningless iconography, it all comes at you, image after image, and in the end you haven't retained much. Instead, you've only a feeling, a sense of what the 1960s may have been like. Ultimately, 60sl is as lively—and as trivial—as much of what you'll find in its pages.

—David J. Hogan

RETAKES: BEHIND THE SCENES OF 500 CLASSIC MOVIES by John Eastman, Ballantine Books, paperback, 388 pages, \$4.95 HOLLYWOOD ANECDOTES by Paul F. Boller, Jr. and Ronald L. Davis, Ballantine Books, trade paperback, 460 pages, \$10.95

To be a movie buff is to love not only the films themselves, but to revel in the behind-the-scenes stories—the juicy romances or rivalries between stars, the hazards of location filming, the absurdity of budgets that spiral out of control, the technical wizardry that makes the impossible seem real. If gossip and interesting production details turn you on, you're likely to enjoy a pair of chatty books, Retakes: Behind the Scenes of 500 Classic Movies and Hollywood Anecdotes.

Of the two, *Retakes* is the more digestible but less satisfying effort. Author John Eastman arranges his 500 films alphabetically, and devotes anywhere from 150 to 500 words to each. Eastman's writing style

is clear and accessible, so the book is a pleasant read. His choice of titles will appeal to most film buffs, but you won't find any surprises here. Retakes discusses the obvious "big" Hollywood pictures of the last 60 years, with a smattering of foreign films. Citizen Kane, The Wizard of Oz, Kramer Vs. Kramer, Stalag 17, The Killing Fields, There's No Business Like Show Business, Ghostbusters. It's a pleasant, innocuous mix.

Some of the tidbits unearthed by Eastman's research into secondary sources are great fun, such as his claim that the palomino horse ridden by Olivia de Havilland in *The Adventures of Robin Hood* later became Roy Rogers' Trigger. Professional dedication is exemplified by Faye Dunaway, who hauled sandbags in order to lose 20 pounds for her role in *Bonnie and Clyde*. A few of the book's other claims—such as the assertion that George Reeves appears as a newscaster in *The Day the Earth Stood Still*—are dubious, and will send readers scrambling to their VCRs.

In the end, it's not accuracy that may bother you about *Retakes*, but that much of the information is achingly familiar. The essay on *Apocalypse Now*, for instance, discusses the near-fatal heart attack suffered by Martin Sheen during filming, and the lengthy paragraph devoted to the 1963 version of *Cleopatra* goes on and on about the on-set romance between Liz Taylor and Richard Burton. These stories have been recounted dozens of times. After awhile, I tried to anticipate the book by

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thinking of the most familiar Hollywood tidbits imaginable; hmm, how about MGM's wish to sign Shirley Temple to play Dorothy in The Wizard of Oz? It's here. How about Merian C. Cooper's promise to Fay Wray prior to the shooting of King Kong that she'd have "the tallest, darkest leading man in Hollywood?" Yep, that one's here too. Certainly all but the youngest or most inexperienced film fans will be well-versed in much of what Retakes has to offer.

Occasionally, the book's information is more tepid than teawater. Do we really care, for instance, that seven-year-old Justin Henry made himself cry on cue during the shooting of Kramer Vs. Kramer by imagining that his dog died? Should we be amazed that a stunt car went out of control during filming of The Blues Brothers, or that drug-addled John Belushi was a handful for director John Landis? Annoying, too, is the secming incompleteness of some of the essays. In the otherwise interesting writeup about Alice Doesn't Live Here Anymore, for example, Eastman says that director Martin Scorsese faced a challenge in working with first-time child actor Alfred Lutter, but does not elaborate; it's left to the reader to imagine the specific nature of those challenges. Similarly, the author asserts that High Sierra invented many gangstermovie cliches, but fails to back up the claim with examples.

The back cover of Retakes touts the book

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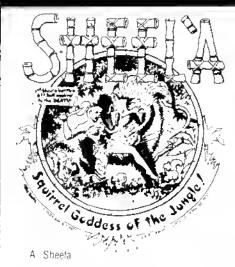
as the "perfect companion to every videophile's library"—an apt description, for it's just the sort of lightweight ephemera that's best glanced at in the moments before your videotape cues up.

Hollywood Anecdotes is a carefully organized collection of stories that encompass the whole panorama of Hollywood, from the early days to the present: the stars, the moguls, the studios, the audiences, movies as art and movies as commerce. Specific sections include "Discovery and Casting," "On the Sct," and "Child Stars." Particularly enjoyable are sections devoted to editing, scoring, and film crews-vital parts of Hollywood history that are often ignored in other film books. An illuminating essay precedes each of the book's main sections, and puts each group of anecdotes into a useful historical or social perspective. In all, Hollywood Anecdotes is a lively, frequently witty volume that illustrates Hollywood's paradoxical status

as both heaven and hell, playground and piranha pool.

Predictably, a good deal of the fun is found in those anecdotes that celebrate the absurd. Following a 1953 preview showing of the epic The Robe, for example, a film exhibitor who tried to encapsulate what the picture was about could only remember the massive CinemaScope closeups of Victor Mature. "I think it's about a guy with thirteen-foot lips," the exhibitor said. Sex is always good for a giggle, too: During shooting of The Adventures of Don Juan in 1949, Errol Flynn insisted that his jerkin be cut so as to reveal plenty of crotch. The cameraman was shocked by the rushes, and complained to the director that far too much of Flynn's manly endowment was apparent, and that the repressive Breen Office would never stand for it. Flynn overheard the cameraman's comment and remarked, "I'm the Continued on next page

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one who'll be doing the standing."

Horror fans will find plenty of enjoyment; when news of Bela Lugosi's death reached Joey Bishop during the middle of a card game, Bishop didn't even look up from his hand before commenting, "He'll be back." Ballyhoo is a major part of horror-film history, and William Castle's promotional campaign for Macabre was a small masterpiece of hysterical hype. Cautionary ads and posters warned away people in ill health, and promised a payment of \$1,000 to anyone who died of fright while viewing the picture. Castle admitted that it would be "an awful thing" if somebody really died in the theater, but

Hollywood Anecdotes mines a rich and varied vein, with funny stories that run the gamut from William Faulkner's canny evaluation of young Ronald Reagan, to the unlikely friendship between the reclusive George Sanders and three-year-old Shaun Cassidy. The book is compulsive reading that manages to be incisive in

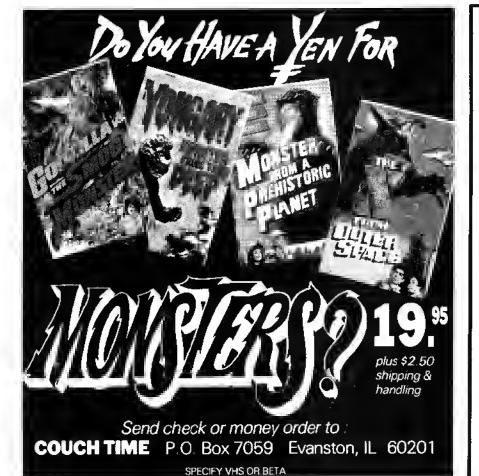
couldn't help adding, "the publicity would

be terrific, though:

reading that manages to be incisive instead of trivial. In the end, it becomes an unorthodox and hugely entertaining history of Hollywood and the moviemaking process.

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THE BRAIN THAT WOULDN'T DIE (1959) Heib (Jeson) Evars, Virginia Laith, Adele Lamont. TOTALLY UNCUT!! That's right. See the scientist's arm apped off. See Blood smaared all over the plece. See the monster bits into the screntist's neck. Saa him hold up the partially devouted liesh and then throw it disgustringly onto the floor. Sounds eppelizing, doesn't it? Let's face it, this may very well be the single greatest schlock movie ever made. A ruthless scientist's girl friend is decepitated in e car accident. He keeps her head alive in a pan full of strange solutions while ha searchas for a naw body. In the closet is a cone headed monster wearing about ten pounds of silly pulty. Dump those other cul-up pre-records of this classic drive-in schlocker. Then sit back and enjoy our full length unblamished version. Remarkably sleazey. From 16mm. S122.

DR. BLOOD'S COFFIN (1960) Kreron Moora, Hazel Court, Ian Hunter. A top notch British horror film with a colorful cast. In color, too. People are mysteriously disappearing from a lonally villege where an evil scientist conducts strange experiments involving life and death. A gruesome, highly horrilic climax is the highlight of this well acted, well produced chiller. Much in the tradition of the Hammer horror frims of the same time period. Don't miss it! From a good color, original I 6mm print H129



HORROR HOTEL (1960) Christopher Lee, Bella SI John, Patricia Jessel. Another hist class British horror production which has been available on video before, but usually transferred from one of those dark, dupey Thundarbird 16mm prints that were loaded with arc burn. Certainly no way to view one of the finer British horror films of the time period. Our vidao mastai was transferred from a near mint 16mm original right off the camara nagativa. It's simply gorgeous A 17th century witch who was burned at the stake, is alive and wall again in a New England village. She and har followers ture new victims into the village for blood sacrifices to the davil. A minor classic with a large cult fol-

SWAMP FIRE (1946) Johnny Waissmuller, Busler Grabbe, Virginia Grey. Here it is, Weissmuller's only non-Tarzan/Jungle Jim role. He plays an ex-navy man who's accused of losing his nerva and must prove himself He's pilled against Crabbe, who's excellent in a rare part as a heavy. Johnny also lights alligators and comas be-Iween women trying to lear each others' hair out over him. A territic climax involving a huge, roaring swamp lira. This '8' Ihriller was released by Paramount, From 35mm, M147

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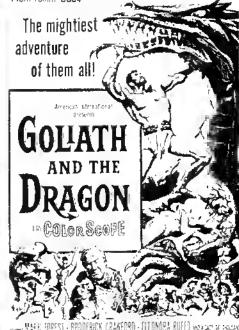


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GOLIATH AND THE DRAGON (1960) Mark Forest, Biodelick Clawford, Gaby Andle. This Italian sword and sandal lantasy was raleased here by AIP in the early 1960s. Goliath runs into an assortment of monsters including a giant bal, a three headed dog a wind goddess, and, of course, a giant diagon. Interesting to see Clawford as a corrupt politician again. Our musclaman haro goes through a variety of super fests to save a country from its avil rular From 16mm, \$534



CAND FROM THE REPORT OF THE PROPERTY OF THE PR

CAPE CANAVERAL MONSTERS (1960) Scott Peters, Karherine Victor, Linda Connell Pure dirvesn schlock Great fun as two aliens take ovar the bodies of two dead humans and begin to wieak havoc on tha U.S. space program. They set up operations in a cave near Cape Caneveral. Everytime a rockel is launched, they pop out of their cave and blow it out of the sky with a big, honkin' ray gun A young, bright science student and his girlliand ligure out whal's going on bul are captured by the aliens before they can warn the military. Sounds exciting, doesn't it? From

SYENGALI (1955) Derek Bond, Doneld Wollit, Hildegarde Neff. This mid-lifties remaka of the 1931 Barrymore classic is almost up to par with the original. In this color version. Donald Wolfil sinks his feeth into the fille role of the mad hypnolist who takes over the mind of Triby, his beautiful young singing profege. Detek Bond plays the hero in this British production. An excellent overall produclion From 16mm SPECIFIED "1955 VERSION " HI 21

NIGHT OF EVIL. (1962) Lisa Gaye, William Campbell. Listen to this plotline. A high school chaerloador living with foster perents is raped by e high school lootball star. Her foster parents refuse to have enything elso to do with her. She moves in with another girl and gets involved in running for Miss America. She gets married on the sly. Her husband turns out to be a hardened criminel wanted by the police. He spills the beans about their merriege, and sho's drummed out of the beauty pageent scene. She commits an aimed hold-up and is caught by the police. As you can tell, this movie's incrediblet Juvenite schlock et its very best. Ludicrous but very entertaining. From 35mm. JS05

THE DEVIL'S COMMANDMENT (1956, aka I, VAMPIRI) Gianne Cenelo, Paul Muller. From the two masters of Italian horror, Riccedo Froda and Mario Bave. Highly almosphoric terror as a mad doctor captures young women and drains their blood to holp preserve the youth of the duchess he loves. Considered by many to be the grandfather of aff flefien horror films of the late fittes through sixties. An extraordinary film. Frede directed most of the lootage. Bave directed two days of shooting and did the enemeticgraphy. In letterbox formal so you can see the full picture. From a mint 16mm, cinesmascope print. H122

CURSE OF THE DOLL PEOPLE (1960) Ramon Gay, Nora Veryen. Not that it's saying a whole lot, but this is probably the best of the K. Gordon Murrey Mexican horror films. A voodoo curse is put on a group of tourists who stoal a Harran dovil doll. One by one they're killed off by a group of domonic, 'fivring dolls,' end ero also menaced by e word looking zombre, controlled by an evit high priest. Profly good for its kind. From 16mm. H125

THE LOST LUGOSI INTERVIEW/WHITE ZOMBIE (1932-56) Bela Lugosi. In 1956 This short interview was liftmed as Lugosi prepared to leave the state mistillution where he was being freated for drug addiction. He's extremely lucid and looks remerkably well for a 73-year-old man who's just undergone cold turkey drug treatment. In spile of the roporter's obvious attempt to pry into Lugosi's personal problems with alcoholism and divorce, Bela manages to hold his dignity quito well and offers a stern warning to enyone thinking about trying drugs. Also leatured on this tape is the classic Lugosi loature WHITE ZOMBIE. The video master was transferred from an original 35mm saloty print. The contrast and density are superb. This is the best video copy of this classic available anywhere. L001-X



JANE EYRE (1934) Colin Clive, Virginia Bruce, Beryl Mercer, Lionel Belmore. Described in the book FORGOT-TEN HORRORS by author George Turner as the 'meister werk' of poverty row. This Monogram production from 1934 could very well be the best film the studio ever produced. Clive and Bruce furn in solid performances in this classic tale of e young governess surrounded by mystery in an eerie mansion lorded over by the mysterious Edwerd Rochester. Sho is barred from a wing of the mension whoromeniacal screams are heard nightly. A beautiful gothic blend of mystery and romance. Not in the same laague as a mejor studio 'A' productron, but it sure tries. From 16mm. FH34.



FACE OF THE SCREAMING WEREWOLF (1959) Lon Cheney, Donald Barron, Reymond Geylord AI long lest, hore's the Cheney lilm everyone's been looking for. Lon repnses two of his old monster roles, that of e werewolf, end also a murmmy. This is a poor film (directed by Jerry Warron), and makes no sense what-so-ever, However, there are quite e low minutos of lab and transformation scenes that are very interesting, if not quite good. Although he looks older, Lon is diessed exactly like Larry Talbot used to be. His worewolf make-up is virtually identical. His first transformation scene is quite impressive as he looks out a lab window into the night sky and upwards loward the full moon. Worth heving just for their From 35mm. H123



GIRL IN LOVERS LANE (1960) Brett Halsey, Joyce Meadows More J. D. Schlock from Roger Corman's Filmgroup company, this one will a murder mystery twist to it. Halsey plays a wandering, youthful nomad who betriends a runawey on a train and then falls for a young girl in a town he's passing through. She winds up deader than e door nail, and Brett is practically lynched by fown mambers who think he's guilly of murdering her. Jack Elam has a great bit es the local psycho. From 35mm. JS04

HOUSE OF SECRETS (1936) Leslie Fenton, Muriel Evans, Sidney Blackmer. A welf made, poverty row, old dark house chiller with plenty of etmosphoro A young man inherits an eorio mansion in the English countryside that's lilled with mystery and terror. Not only is he refused entrance by a group of thugs, but he also learns that a strange scientist and his daughter (whom he'd met carlier are trying in secret on the estate What's the strange mystery surrounding 'the Hawks Nest'? From 16mm FH36



THE BAT (1959) Vincent Price, Agnes Moorehead, John Sutton, Darfa Mood. A mad killer known as 'the bat' is on the prowl in en old, gothic mansion tilled with territied people. His clewed hand is used for ripping out the jugular veins of his victims. There's a real bat terrorizing everyone as well. The killer, along with other members of the household, is on the prowl for hidden fool. A well done fittle horrof film from Allied Artists. From 16mm. H124



SKI TROOP ATTACK (1959) Michael Forest, Sheifa Carof, Roger Cormen, Frank Wolff. Corman produced, directed, end sterred in this Fifmgroup war Ihnlier medo at ho same lime, at the same pfaco, with the same cast as BEAST FROM HAUNTED CAVE. Roger plays a Nazi commander on skis in his only lithr role. The ads read, "They turned a white hell red with enemy blood." Just like all the Roger's other horror/scrt. Irlms except rhey're lighting Germans mstead of monsters. From 35mm. M155

HERCULES AND THE PRINCESS OF TROY (1965) Gordon Scoll. One of the best sword and sandaf fifths you'ff ever see. Shot in English, not Ital an. This high budget, beeutifuf color fantasy features Scott as Herculos in what was originaffy supposed to be the pitot for a proposed television sorios. Never shown theetrically, it was syndicated to television as a short feature (it runs about 50 minutes). Hercules is pitted against a giant sea monster that must be ted a secnificial virgin once each month. Well acted with excellent special effects. Thoroughly entertaining from start to finish. Not to be missed? From 16mm. SS42

GIRL ON A CHAIN GANG (1965) William Walson, Julie Arge. Walch MISSISS/PPI BURNING. Then watch this. Absolutely one of line most outregeous exploitation fifms ever mado. Mede the year after the civil rights workors were murdered in Mississippi. Story concerns three people (white guy, black guy, white girt), who are pulled over and subsequently errested, thrown in jail, beaten, and eventually murdered by a group of hardcore, redneck, biggoled policemen. Your mouth will hang open in amazement. From 35mm. X035

THE HAND (1960) Derek Bond, Roneld Leigh-Hunt, Ray Cooney. This extremoly well made, gristy. Brilish horror Intillor was originafly on the same double bill as Corman's HOUSE OF USHER. Three English soldiers, ceptured by the Japanese in Burma, refuse to talk even efter two of them have had a hand cut off. Years fater, Scotland Yard is confronted by a series of gristy emputatron style murders Try and figure out who drd it. This is one you'lf welch more than once. A gritty, black and white chiller. From 16mm H128

GOLIATH AND THE SINS OF BABYLON (1963) Merk Forest, Eleenora Bienchi. In this muscleman epic we find our hero, Macisle (here celled Goliath), Irying to holp the people of a smell kingdom who are forced to pay a yearly Irrbute of thirty young virgins to the kingdom of Bebylon. Definitely above everege for the usual sword and sandaf fare. Refeased in America by AIP, Our video master is mithe letterbox formal to allow the entire picture to be soon. From a color, cinemascope 16mm print, \$538

KIDS COMMERCIALS OF THE '50s & '60s: VOLUME ONE From Video Resources N.Y. Inc. 60 min. (See ad on facing page)

uring the 1962 Christmas shopping season, the Marx toy company offered a scaly green genie/giant named Great Garloo. Cable controlled, he could roll forward and back, bend at the waist, and bring his hands together to scoop up fleeing enemies and other objects. I was nine years old that Christmas, and when Great Garloo slowly rolled out of the mist in his TV commercial, I wanted him more than I'd ever wanted anything, Santa came through and Great Garloo was my pal until years later, when my younger brother-in a fit of pique more monstrous than any that Garloo might have mustered—kicked in Garloo's chest.

This little reminiscence has been prompted by Kids Commercials: Volume One, a nostalgic video from Video Resources that brings back an hour's worth of toy commercials from the 1950s and 1960s. Many of the major toy companies of those years are represented, including Hasbro, Ideal, Topper, Lionel, Milton-Bradley, Transogram, and Remco. Although toy commercials have become slicker, noisier, and more insistent than the comparatively prehistoric examples on this tape, the basic values-notably the appeals to recreational violence and sexist thought-remain largely unchanged.





Space games were a hot item in the 1960s.

Most of the commercials seem to date from the early sixties, when America was still feeling its oats but when the harsher realities of World War II and Korea had been forgotten by many. Vietnam was just a word that occasionally appeared on the op-ed page. It's not surprising, then, that many of the spots included in Kids Commercials exhort Junior to ambush, punch, shoot, blow up, and otherwise polish off his enemies. Good ol' Roy Rogers shills for Ideal's Quick Shooter Hat, an insidious little device that allows an "unarmed" young cowboy to surprise his opponent with a hidden derringer

when the right button is pushed. Bonanza action figures—precursors of G.l. Joe and He-Man-patrol the Ponderosa and beat the crap out of the hapless Bad Guy. For noisier mayhem, try Ideal's missile-tossing Robot Commando, the Tiger Joe Tank and Battlewagon battleship ("sold in food markets only"), Remco's Johnny Reb Civil War Cannon, and Lionel's ornate military train set, complete with satellites, radar, and missiles. Lionel unabashedly spelled it out for young male supremacists: "Remember, boy, you're the boss—on land, in the air, and under the sea!" Well, at least until he grows up and gets married.

The secret agent craze of the mid-sixties is represented by American Character's 007 Secret Agent Pen, Ring, and dissolving Vapor Paper. Dick Tracy, always on the cutting edge of technology, got into the act with American's Transistor Radio Receiver, Two-Way Wrist Radio, and Silent Ray Gun. America's early strides into space inspired other high-tech toys, like Billy Blastoff, the Astro-Base, the Electronic Fighter Jet with the Steve Canyon Jet Helmet, and the Deluxe Man in Space set (a future-oriented toy burdened with an ad jingle sung to the mistic melody of "Farmer in the Dell"-you figure it out).

Toys designed for both boys and girls offered quieter pleasures. It's a kick to see

Continued on page 22



CAPTAIN VIDEO (60 min.) Very rare "live" episodes of the '50s space opera hailed as the lirst sci-fi show on TV.

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ROOTIE KAZOOTIE & THE ADVENTURES OF BLINKY (45 min.) Two 15 min. Roote Kazoote shows and one more of Blinky, another classic puppet program. Quality is fair, but historically, both shows are priceless.

ANDY'S GANG: VOL 1.5 (Five different 60 min. volumes, featuring two 30 min. shows on each) When Smilin' Ed McConnell died, Andy Devine took over the Buster Brown Gang show, along with regulars Squeeky, Midnight and Froggy. Featuring episodes of "Gunga Ram, the East India Boy." (Indicate specific volume desired.)



KUKLA, FRAN & OLLIE (60 min.) Burr Tillstrom and Fran Allison revolutionized kid-tv with these personalitypacked puppets, featuring a bald headed clown, a buckloothed dragon, Buleah the Witch and Madame Ogle puss.

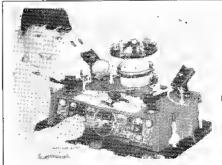
TIME FOR BEANY (30 min.) Two episodes of Bob Clampett's acclaimed puppet show starring the propellertopped boy, Beany, and Cecil, the seasick dragon, with voices provided by Stan Freberg and Jerry Colonna.

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THE SUPERMAN ARCHIVES COLLECTORS EDI-TION: VOL. 3 (Approx. 60 min.) George Reeves improvises some Kelloggs commercials at home. Legendary Superman tv produce: Whitney Ellsworth conducts offcamera interviews on this raiety seen, uncut video. Superboy Scieen Test with Johnny Rockwell as Superboy doing scenes with hopefuls for the part of Lana Lang. Plus a great print of "Stamp Day For Superman," a classic Treasury Department short with the Daily Planet gang and kidnapped Lois needing Superman's help.

THE LIONEL TRAIN COLLECTION: VOL. 1 (Approx. 60 min./Revised edition) An expanded collection of Irain commercials and tv shows with a special addition of a rare TV show, The Wonderful World of Trains. Plus: The lion Pony, how trains are made. Also a visit with Joe DiMaggio in the Lionel Club House, Great '60s footage,

THE A.C. GILBERT COMPANY AND AMERICAN FLYER TRAINS (Approx 55 min.) The A.C. Gilbert Company is best known for their Elector Set series. Through this special sales film, the collection is shown, as well as the company's telescopes, chemistry sets, road racing sets, and Erec-tronic radio kits. Also included is another uncut episode of the Boy's Railroad Club, plus two great train-related cartoons from 35mm masters.

THE BOY'S RAILROAD CLUB (Approx 55 min.) This classic kid's program was sponsored by the legendary toy company, A. C. Gilbert, and was designed to show off their line of American Flyer Trains in the 1950s. Guests trom well-known train lines would discuss the reat world of railroading and watch the kids play with their American Flyers. Contains classic clips of real and model Irains.

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Hasbro's Mr. and Mrs. Potato Head back when you used real potatoes, and it's hard to beat that Hasbro Ice Creamer, a bargain at three bucks. But you may wonder about Hasbro's "exciting new" Merry Milkman game (try explaining a milkman to a present-day tyke) and Daffy Drops, a kiddie version of the Rorschach test in which strategically placed dollops of paint create clowns and other art masterpieces when folded over on themselves.

If you're in the mood for thinly disguised sexual foreplay, you'll get your jollies from the spot for Milton-Bradley's Grab-A-Loop, in which adolescent boys and girls in paisley shirts and poor-boy sweaters bump hips and snatch plastic loops from each other's lower bodies. I had to run around the block after watching this one.

Toys aimed exclusively at girls were (and are) sedate and passive, and include the usual dolls, sewing machines, and nurse's kits, as well as the Mystery Date game, in which prepubescent Juliets open the door to greet their Romeos. The dream dates are grinning, whitebread feebs who brandish ski poles and beach umbrellas, while the "dud" is an ordinary Joe in work clothes—I guess romance and the work ethic just don't mix.

A toy-oriented Garry Moore Show excerpt from Christmas, 1953 is amusing (particularly Garry's dismay when a little



girl from the audience selects a toy dog instead of a makeup kit), but the video has far too many Eldon road-race spots, including a pair of hyper, seemingly endless promo films intended to sell the Eldon sets to retailers. This is the only lapse in an entertaining, sometimes painfully funny compilation. I'd say more but there's a new Toys "R" Us store up the street, and, well, you know what they say about boys and their toys.

-David J. Hogan

THE WILD WORLD OF BAT WOMAN (1966) Rhino Video, 66 min. (See ad on facing page)

The hapless viewer of *The Wild World of Bat Woman* never learns just who Bat Woman is, why she fights crime, or how she has organized a cadre of chesty young pretties to aid her. What we do know is that Bat Woman lives in a ranch house (with pool) somewhere in southern California, wears a ring with a diamond the size of a tennis ball, and communicates with her aides via a Dick Tracy-style wrist radio. She's also one of the most humorless ladies ever to swing a dainty fist at the chin of organized crime.

Peculiar? Wait, there's more: The film was written, produced, and directed by Jerry Warren, auteur of Man Beast (1955), The Incredible Petrified World (1959), Teenage Zombies (1960), Curse of the Stone Hand (1965), Creature of the Walking Dead (1966), and other rotten canteloupes. Hence, Bat Woman has no camera movement, no production values, and plenty of excrutiatingly bad acting. The plot of this adventure-spoof (brought to us by the friendly film archivists at Rhino Video) involves Bat Woman's search for a stolen Atomic Hearing Aid; too bad that the viewers' brain cells will give out long before their ears.

The Hearing Aid has been swiped by the evil Rat Fink, a masked villain reminiscent of such serial heels as the Scorpion and the

Continued on page 24



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Crimson Ghost. Bat Woman—played in a decollete costume by the impressively cantilevered Katherine Victor—becomes involved in the case following the abduction of one of her Bat Girls. The culprit is Rat Fink'stoady, Dr. Neon(George Andre), a balding stooge in a lab coat who does his dirty work in a laboratory where the dials and gauges are drawn on the walls. Assisting Neon is a spastic hunchback with a compulsion to tweak and poke at the captive Bat Girl. Because she's been superbly trained by Bat Woman, the highly professional Bat Girl merely screams and jumps up and down in protest.

The Hearing Aid is the property of the Ayjax Development Corporation, which sends rugged vice-president Flanagan (Steve Brodie) to assist Bat Woman in her search. Flanagan takes Bat Woman out for dinner and somedancing. Mainly, though, Bat Woman spends her time sitting on a sofa at her home, soberly speaking into her wrist while her Bat Girls do all the work. At theclimax, Bat Woman, Rat Fink, the Bat Girls, Flanagan, Neon, and the hunchback collide at the crazy scientist's lab. Rat Fink temporarily duplicates himself, causing Bat Woman to completely lose her composure when faced by five or six identical Rat Finks. The soundtrack swells with "funny" music and everybody runs around the table for a minute or two. But not to worry, because justice (if not high comedy) prevails.

The best parts of *The Wild World of Bat Woman* are when the Bat Girls parade around with their chests stuck out, saluting and proclaiming, "We, the girls who are dedicated to Bat Woman, fight evil with all sincerity!" Then they take their hip-huggers and beehive hairdos over to Bat Woman's pool, where they crank up the rock 'n' roll and do the Jerk. With sincerity.

It's easy to grump about the ineptitude of a film like this. Jerry Warren probably devoted four days of his life to the project and spent maybe twelve dollars. Then again, filmmaking—even bad filmmaking-isn't real easy, so Warren earns a few points for getting something in the can, even if it's something as a wful as The Wild World of Bat Woman. Warren was a talentless exploitation moviemaker who came up with Bat Woman in order to cash in on the Batman craze engendered by the 1966-68 television series. But National Periodical Publications (DC Comics) claimed copyright infringement and sued Warren, who had to release his movie as She Was a Hippy [sic] Vampire, Warren eventually prevailed in the suit, but by then the Batman craze had ended, and The Wild World of Bat Woman faded into obscurity. Jerry Warren kinda faded away, loo, taking a 15-year sabbatical from filmmaking before returning with the littleseen Frankenstein Island in 1981. Hedied, in his mid-60s, in 1988.

Katherine Victor (born 1928) is a onetime model who began her acting career in live Hollywood television in the late forties. Billed as Katena Vea at the outset of her movie career, she shows up in the infamous Mesa of Lost Women (1953). She went on to starring roles in Warren's Teenage Zombies, Curseof the Stone Hand, and Creature of the Walking Dead, and in Phil Tucker's bizarre The Cape Canaveral Monsters (1960). Later in the '60s, she did episodic TV before retiring from acting. She eventually reunited with Warren for Frankenstein Island. Dark, statuesque, and imposingly attractive, Victor is a competent actress who would probably have benefited from better material.

As Flanagan, Steve Brodie is much more enthusiastic and animated than anyone has a right to expect. Born in 1919, Brodie is a likeable, rough-hewn actor who gave good support in Thirty Seconds Over Tokyo (1944), Winchester '73 (1950), The Steel Helmet (1951), Donovan's Brain (1953), and The Far Country (1955). By the seventies, he'd worked for Warren and in low-rent items like Cycle Savages (1969) and The Giant Spider Invasion (1975). Brodie took a step up in 1976, when he coproduced the reasonably respectable Bobbie Joand the Outlaw, but, like Victor, later appeared in Frankenstein Island. Score one for Rat Fink.

-- David J. Hogan

THE GREAT GLEASON (1987). Jackie Gleason, 90 min. MPI Home Video

N o other performer made an impact on television audiences the way Continued on page 27



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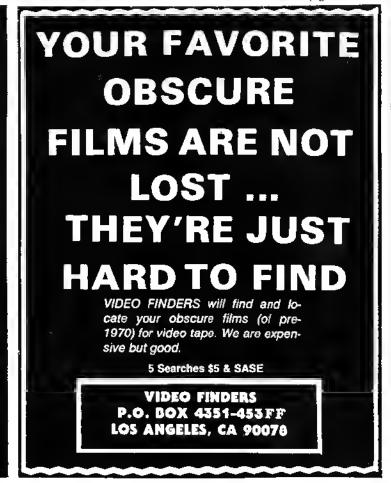
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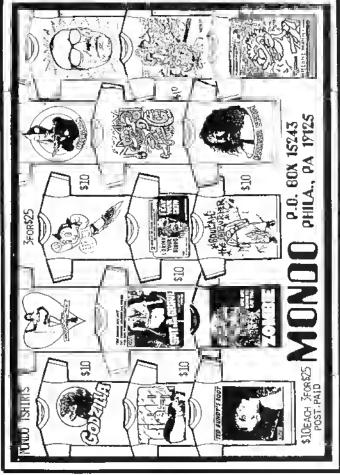
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Jackie Gleason did. During the 1950s, "The Great One" created a gallery of comic characters, most notably Ralph Kramden in the legendary Honeymooners episodes. Ably assisted by Art Carney, Audrey Meadows and Joyce Randolph, Gleason skillfully blended comedy and pathos in a manner rarely equalled or even attempted by others. At his best, Gleason's energy, high spirits, and showmanship could elevate lackluster and repetitious material.

The Great Gleason presents excerpts from Jackie's weekly variety hour (1952-1957) which was aired live from New York (there are a few fleeting clips of Gleason's generally inferior Miami Beach show of the 1960s). Several memorable moments have been selected, including a number of Honeymooners sequences (there's an abridged version of a funny and touching episode in which Ralph and Alice adopt a baby).

Along with a flair for verbal humor, Gleason had terrific physical agility, as evidenced when he performs a soft shoe dance punctuated by an energetic body flip. In another excerpt, an older (and heavier) Gleason joins the June Taylor dancers for a high-kicking chorus line routine.

The Great Gleason is not a biography, but a celebration of the comedian's peak television years. It's a good sampler for

those who remember him from this period. And for those unfamiliar with his TV work beyond Ralph Kramden, it's a fine introduction to Joe the Bartender, Reggie Van Gleason III, Charlie Bratton, Rudy the Repairman, The Poor Soul, and Fenwick Babbitt.

—Ted Okuda

GAMERA VS. GAOS [aka GAMERA TAI GYAOS; aka RETURN OF THE GIANT MONSTERS; aka BOYICHI AND THE SUPERMONSTER: S.E. Asian title] (1967). 87 min. From Celebrity Home Entertainment.

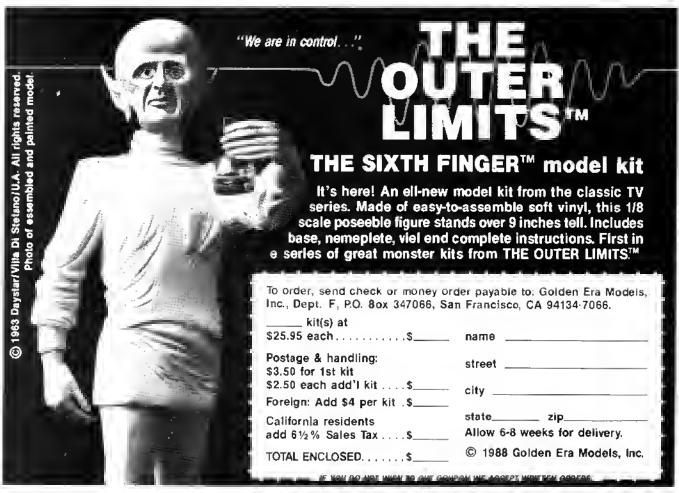
By the time this sequel to Gamera, the Invincible (1966) went into production, the story formula was set as far as "The Big Guy with the Jet-Propelled Shell" was concerned. Some natural or man-made disaster would occur, then Gamera would awaken from his between-movies snooze and do battle with the latest giant creature endangering Earth. Oh yes, let's not forget the nauseating little kid who would tag along as Gamera's buddy, nor the usual social issue displayed to teach us all a lesson.

An earthquake occurs, which causes Mt. Fuji to erupt anew. Gamera appears and dives directly into the volcano to recharge his batteries. The social issue raised in this film concerns the disruption of the environment so that an expressway can be built. The local farmers

refuse to sell their land, blocking the road's completion, but for purely greedy purposes. Soon after Camera's descent into the volcano, green death rays issue forth, destroying helicopters and all who come near. Has the big guy turned evil? No, it's just Gaos (so named because his voice sounds like that) a shovel-headed vampire bat-like creature. Not only does he emit those deadly green rays, but he also flies (causing Rodan-like windstorms), regenerates lost limbs and is attracted to human blood (this is used later in the film in an attempt to capture him). The Army comes up with "Operation Whirlybird" hoping to capture Gaos, but a power failure (at the same miniature hydroelectric plant from an earlier film) results in Gamera's stepping in to save the

The Gaos outfit is one of the more unique of the "man-in-a-monster-suit" genre. The fact that he also possesses vampire-like tendencies adds to this. Unfortunately, the fact that Gamera is a "friend to all children," leads to a lot of on-screen time for the obnoxious kid star. He tells Gamera to "hurry up and get well," after his first battle royale with Gaos and as Gamera flies off at the end of the picture utters forth, "Come back and see us soon." Although Gamera vs. Gaos is still outrageous fun, it is also one of the weaker entries.

-Craig Ledbetter O



#### WAX MUSEUM Blasts from the Past with the Platters that Matter 🗕

AN EVENING WITH BORIS KARLOEF AND HIS FRIENDS. Decca DL-4833. Suggested Price \$50-\$100.

Before the advent of video, how did fans preserve their favorite horror flicks? Several ways come to mind: posters, stills, movie edition books, and audio tapes. I bet some of you out there remember setting up the old Wollensak tape recorders in front of the TV, to tape Shock Theater or Chiller to add to your collection. This album is a realization of archivists' mylar madness, hosted by King Karloff himself, the Master Monster!

"In 1968," recalls Forrest Ackerman, "Verne Langdon showed me a script for a Long Player he had written for Boris Karloff, who was in town doing film work at the time. Now, Verne's original script had Karloff say Bela Lugosi's famous line, 1 bid you welcome,' along with a creaking door, and telling the listener to watch out for the spiders. Well, this didn't do well with Mr. Karloff, but he said if Verne had an acceptable script by the next morning, he'd stay over a day to cut the record.

"So the next night," Forry continued, "which was a rainy one punctuated with lightning and thunder, Verne called with his tale of woe! He flew over on the Bat Express and was leaning over my shoulder waiting for magic words to flow from my fingers. 'No, no, Verne! I've never written a script before, let alone one for a



record. I don't know the format or anything. You expect me to perform a miracle! Now, go into the un-living room and give me some mood music. In fact, give me mood music from The Mummy.' Well, by 2:00 am we had a script, and the next morning Karloff and his lovely wife accepted the script, as did his agent. A day later, Karloff did his sides in one hour, to the amazement of the onlookers."

This is an outstanding recording in the Karloff catalog, and the King takes us from the primitive first sound days of Dracula to Karloff's last Frankenstein film, House of Frankenstein. Liberal tributes are paid to all the supporting players in the field of the fearful. This particular record was bootlegged in Japan. It's a must have!

TALES OF THE FRIGHTENED, VOLUME I by Boris Karloff, Mercury LP, HiFi-MG 20815, Stereo-SR 60815. Out of Print. Suggested Price: \$35-\$50.

im the lights and play this record if you dare!" warns the cover of this seven-story LP released in 1963. Produced by Lyle Kenyon Engel and written by Michael Avallone, this two-record set had its origins in 1957 on radio.

Conceived and produced for radio as simply "The Frightened," Boris Karloffread these Avallone tales without the music or sound effects that these volumes employ. The four and a half-plus mini terror epics boast the best technical recordings of Boris Karloff's voice. Through the natural echochamber excellence of Karloff's readings, we the listeners are introduced to ghosts, ghouls, headless women and dresses that are fit to kill, literally.

At the time of their release, these records were accompanied by a Belmont paperback book release of Tales. The 26-story book hopefully indicates that at least the same number of terror tales were recorded for radio. (Only two record volumes were listed in English author Denis Gifford's Karloff paperback bio, published in the US by Curtis Film Books in 1973. Maybe Mercury Records has the remainder of the stories in their vaults.)

An interesting footnote in the radio his-Continued on page 30

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THE SHADOW VOL. 2: Two more programs from the famous radio se-'The Chill of Death' and "The Face," (47 & '48) with original commercials Order No: 73



1984: George Orwell's prophetic, one hour broadcast of the "future," starring Richard Widmark, As heard on NBC radio, April 26, 1953, on the U.S. Steel Hour. Order No: 139



LUGOSI MEETS HITCHCOCK (On the Radio!): Two complete spinetingling programs by the masters of murder, mayhem and mystery! A complete Suspense program with Bela Lugosi, and "Once Upon a Mildnight" introduced by Alfred Hitchcock. (1943) and 1945.) Order No: 162



(Not the Orson Welles) WAR OF THE WORLDS: The Lux Radio Theatre production originally heard Feb. 8, 1955. Stars Dana Andrews, Pat Crowley and William Conrad Order No: 101



**BORIS KARLOFF in the INNER** SANCTUM: Two different Inner Sanctums, "Birdsong for a Murderer" and 'The Wailing Wall' Extra: The Black Chapel (January 6, 1939) "The Mahogany Coffin" with Ted Osborne. Order No: 125



TARZAN: "Tarza", and the Diamond of Ashair" on a two-record set. The complete abridged 1934 radio serial with Jim Pierce and Joan Burroughs (daughter of Edgar Rice Burrouchs). Order#: 130-131



SUSPENSE!: Peter Lorre and Vincent Price star in two complete terror tales. Lone is featured in 'Till Death Do Us Part,' a Suspense story from December of 1942. Plus Vincent Price in "Blood Bath," from the 1950 series Escape. Order No:41

SEE ORDER FORM (PLUS MORE RECORD SELECTIONS) ON PAGE 29

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CHARLIE CHAN



THE GREEN HORNET: Two programs. "The Corpse That Wasn't There, from April 18, 1943 plus 'Pretenders to the Threne, heard on Dec. 3, 1952 Order No: 67



The ADVENTURES Of SUPER-MAN (With Balman and Robin.) Four complete radio shows from 1945 to 1947, plus a Radiosound Portrait of Bud Collyer, the voice of Superman. Order No: 150



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THE INTERPLANETARY AD-VENTURES OF FLASH GOR-DON: Four complete t 935 radio programs. Join Flash, Dale and Dr. Zarkhoy lor exciting adventure in the Undersea Kingdom of Atlantis.

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Moto solves the 'Mystery of the Car-

ilotf Papers" ('50), Inscrutable detec-

Order No: 152



DICK TRACY IN B FLAT The first comic strip operetta of all time-and maybe the lunniest! Broadcast Feb. 15, 1945, with Bing Crosby, Bob Hope, Frank Sinatra, Judy Garland, Dinah Shore, Jimmy Durante and many more Order No: S.H. 2052



HITLER IS ON THE AIR!: (Broadcast Recordings From the Third Reich) Hitler, Axis Sally, Lord Haw Haw and other radio traitors. Singing Nazis, plus much more Two record set. Order No: 88-89



TOKYO ROSE Was she a radio traitor or radio patriot? This record features shortwave recordings and interviews made during and after WW2. The true story of her radio activities, plus a complete "propaganda" Order No: 76



INNER SANCTUM: Two complete programs broadcast on September 12, 1949, Includes 'The Vengelul Corpse' plus 'The Hermit's Cave Order No: 16



LIGHTS OUT: "Murder Castle, "from 1943, heads this selection of radio chillers. Plus The Witch's Tale, 'Four Fingers and a Thumb' from 1939 Order No: 27



THE STRANGE DR. WEIRD: Radio Tales of Terror Irom Beyond the Crypt! Five complete Mutual net programs, as heard in t 944 and t 945 Order No: 140



SUSPENSE: Humphrey Bogart stars in 'Love's Lovely Countedeit" from March 8, 1945. Plus the May 3, t 954 broadcast of "Grant of Thermop-Order No: 61 ytae.



ILOVE A MYSTERY: Two-record set of "The Temple of Vampires," a complete, abridged adventure from Jan., 1950, with Jack, Doc and Rec-Order No: 62-63



THE STORY OF THE SHADOW: A sound Portrait of the Greatest Crimefighter ever heard on radio, told by those who were actually on the sndw... Bret Morrison, Walter Gibson, Grace Matthews, Gertrude Warner, Ken Robers, Andre Baruch and others! Plus four complete broadcasts from The Shadow. Giant four-record set. Order No: 4MR-3

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#### WAX MUSEUM continued from 28

tory is that this same public relations gimmick was used, via a digest-sized pulp magazine, to hype the radio show. Two volumes of this book are known to have been published, spring and August of 1957. The inside back cover bore ads for syndicated radio shows such as Vincent Price starring in the Fine Art of Eating, Chester Morris as Private Eye Ed Noon in Windup, and, of course, The Frightened. Each issue carried one story credited to Michael Avallone (one story in issue No. 2 is credited to Boris Karloff, but Avallone actually wrote it). Other contributing authors to this twoshot 'zine were John Wyndham (Day of the Triffids and Village of the Damned), and Poul Anderson.

From the bone-chilling "Just inside the Cemetery" to the oriental intrigue of "Hand of Fate" and "Don't Lose Your Head," this recording is a must for Karloff collectors.

TALES OF THE FRIGHTENED, VOLUME II by Boris Karloff. Mercury LP. HiFi-MG20816, Stereo-SR60816. Out of Print. Suggested Price: \$35.\$50.

ount Alexis has a problem. Ever since hemet the lady with the long flowing veil, the young aristocrat seemed to be in failing health. So begins Volume II of these priceless Boris Karloff recordings. Containing one story less than Tales of the Frightened, Volume 1, this is the better Karloff collection. Strong in story content and starting with "The Vampire Sleeps," Vol-



ume 2 moves swiftly into a dark, narrative world of shadows; where mirrors can cause the death of a beautiful young secretary; a construction worker's cruelty to animals is paid back in a bizarre cat-underfoot finale; ordinary ladders bring the omen of death; prisoners experience nocturnal outcries, and little children return from the grave. This second volume seems to have better record production values, as well as an atmosphere of true terror.

So pull up a chair, guys and ghouls, and prepare yourself. Make sure the doors are bolted, the windows locked and the fireers and faceless fiends. So remember when you hear Boris Karloff ask you if you of the outre', a land full of headless strangers and faceless fiends. So remember, when you hear Boris Karloff as you if you are indeed "one of the frightened,"-we warned you!

--Reviews by Jan Alan Henderson

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BLACKLASH, THE (1952). Lash La Rue
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BLAZING ARROW'S (FIGHTING CARAVANS, (1931), Gany Cooper, Lily Damita
BLAZING TRAIL aisa GUNS FOR HIRE (1932), Lane Chandler
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BUE STEEL (1934). John Wayna
BOLD FRONTIERSMAN (1948), Alian Flocky "Lane
BOOTHIL BANDITS (1942) The Range Busters
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GAY RANCHERO, THE (1947) - Roy Rogers, The Guizar GENTLEMEN FROM 1EXAS (1946) Johnny Mack Brown

GHOST GUNS (1944) Johnny Mack Brown GHOST OF ZORRO (1942), Clayton Moote GHOST PATROL (1936) - Tim McCoy, Claudi Deli GHOST TOWN (1996), Harm McCody, Value Dev GHOST TOWN (1996), Harry Carey GHOST TOWN COLD (1936) - Bob Livingston, Ray Corogan, Max Terhune GHOST TOWN LAW (1942) - Buck Jones, Tim McCoy, Ray Harton GHOST TOWN RENGEADES (1947) Last La Rive GIT ALONG L11TLE DOGGIES (1937) Gene Autry GIT ALONG LITTLE DOGGIES (1937) Gene Auty
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HANDS ACROSS THE BORDER (1944). Bill Ellion
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HAUNTED GOLD (1932), John Wayne
HAUNTED TRAILS (1949). Whip Wilson, Andy Clyde
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HEART OF TEXAS RYAN (1916 silent) - Tom Mix
HEART OF THE ROCKIES (1937) - Livingston, Compan and Terhune
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HELLFIRE (1949), William Ellion
HELLFOWN (1938), John Wayne
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HILLS OF OKLAHOMA (1930) - Rex Allen, Elsabeth Fraser
HIS BROTHERS GHOST (1945) - Buster Crabbe, Al Fuzzy\* St. John
HIT THE SADDLE (1937) Robert Demogston HIT THE SADDLE (1937) Robert Livingston HITTIN' THE TRAIL (1937) - Tex Ritter, Shub Pollard HOME ON THE RANGE (1946), Monte Hale HOI LEAD (1961), 1im Holi (BAHO KID, THE (1905) - Rox Bell IN OLD ARIZONA (1929), Edmund Lowe, Werner Baxter IN OLD CALLENTE (1839) - Roy Rogers, Cabby Hayes AN CLD CALLENTE (1835) - RD (1836), GLODY TAYAS N CLD CHEYENNE (1841) - RD (Rogers, Gabby Hayes IN CLD SACRAMENTO (1946), William Eliott IN CLD SANTA FE (1934) - Gene Auty, Ken Maynard IN THE DAYS OF THE THUNDERING HERD (1914) IVORY HANDLED GUN (1935) Buck Jones IVORY MANDLED GUN (1955) Buck Jones
JACKASS MAIL (1942), Wallace Beery
JESSE JAMES AT BAY (1941) - Roy Rogers, Gabby Hayes
JESSE JAMES AT BAY (1941) - Roy Rogers, Gabby Hayes
JUSTICE RIDES AGAIN IN DESTRY RIDES AGAIN (1932), Tom Mur
KANSAS PACFIC (1953) - Sterling Haydon, Eve Miller, Reed Hadley
KANSAS TERRIORS, THE (1959), Robert Lungston
KID FROM GOWER GULCH (1947) - Spade Cooley, Jack Barley
KING OF DODGE CITY (1941) Bill Educit
WARD OF THE RIBLE MAILE (1955) | Leshia Rue KING OF THE BUILL WHIP (1951), Lash La Rue KING OF THE COWBOYS (1943) - Roy Rogers, Smiley Burnette KING OF THE PECOS (1936) - John Wayne, Muriel Evens KING OF THE PECOS (1996) - John Wayne, Muriel Evens KIT CARSON (1990), Joh Hall LAND BEYOND THE LAW (1997), Dick Foran LAND OF HUNTED MEN (1943) Ray Compan, Terhune LAND OF HUNTED MEN (1943) Ray Compan, Terhune LARAMIE KID, THE (1994) - Tom Tyler, Alberta Yaughan LAST BANDIT, THE (1994), William Elbott LAST OF THE WARRENS (1896) Bob Steele, Charles King LAST OUTLAW, THE (1996), Many Carey LAW AND LAMLESS (1933) - Jack Horie, Yakina Canutt LAW AND ORDER aixa GUNS A BLAZING (1832), Watter Huston LAW COMES TO GUNSCHT, THE (1947), Johnny Mack Brown LAW COMES TO TEXAS (1939) Bill Elliott LAW OF THE GOLDEN WEST (1949), Monte Hale LAW OF THE GOLDEN WEST (1949), Monte Hale LAW OF THE NORTH (1943). Bit Cody, Andy Shuford
LAW OF THE RANGE (1941) Johnny Mack Brown
LAW OF THE RANGER (1937) Bob Allon
LAW OF THE RANGER (1937) Bob Allon
LAW OF THE RANGER (1937) Bob Custer, Elizabeth Burbridge
LAW OF THE SADDLE (1943), Robert Livingston
LAW OF THE VALLEY (1944) Johnny Mack Brown
LAW OF THE VALLEY (1944) Johnny Mack Brown LAW OF THE WEST (1932), Fred Scott
LAWLESS FRONTIER (1935) - John Wayne, Sheda Terry
LAWLESS NINETIES (1936) - John Wayne, Ann Rutherford LAWLESS NWETIES (1936) - John Wayne, Ann Rutherford LAWLESS RANGE (1936) - Kon Wayne, Shrifa manners LAWLESS RIDGERS (1936) - Kon Mayne, Shrifa manners LAWLESS RIDGERS (1936) - Kon Mayned - LAWLAN IS BORIN, A (1937), Johnny Mack Brown LAWLEN (1941) - Johnny Mack Brown LEGION OF THE LAWLESS (1940), George O'Brien LIGHT OF THE WESTERN STARS (1940) - Victor Jory, Russell Hayden LIGHTNING CARSON RIDGES AGAIN (1996), Tim McCoy LIGHTNING RADERS (1945) Buster Crabbe LIGHTS OF OLD SANTA FE (1947) - Ray Rogers LICHTS OF OLD SANTA FE (1947) - Ray Rogers LICHTS OF OLD SANTA FE (1947) - Ray Rogers LICHTS OF OLD SANTA FE (1947) - Ray Rogers

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LONE AVENGER, THE (1932) - Ken Maynard, Muriel Gordon
LONE PRAIRIE (1942), Russell Hayden
LONE RIDER IN CHEYENNE (1942), George Houston
LONE STAR RAIDERS (1940) Robert Livings bin
LONE STAR TRAIL (1943), Johnny Mack Brown
LONES TRAIT RAIL (1943), Johnny Mack Brown
LONELY TRAIL, THE (1932) - John Wayne, Ann Rutherlord
LONGLY TEXAN, THE (1931) - John Wayne, George 'Gabby' H
MAN FROM CHEYENNE (1942) Roy Robers, Gale Storm MAN FROM CHEYENNE (1942) Roy Rogers, Gale Storm MAN FROM GUNTOWN (1996) Tim McCoy MAN FROM GUNTOWN (1955) I IM MCCOY
MAN FROM MONTEREY (1953), John Wayne
MAN FROM MUSIC MOUNTAIN (1958) - Gene Autry
MAN FROM TEXAS (1939), Tex Pitter
MAN FROM THINDER RIVER (1943) - Wild Bill Elliott, Anne Jeffreys, Gabby MAN FROM TUMBLEWEEKS, THE (1940), BIT EMOR MAN FROM UTAH - John Wayne MAN OF THE PRONTIER (1936) use RED RIVER VALLEY - Gene Auty MAN OF THE PROVIDER (1930), Buck Jones
MARK OF THE LASH (1948), Lists LaRue
MARK OF THE LASH (1948), Lists LaRue
MARK OF THE SPUR (1932). Bob Custor
MARSHAL, OF CRIPPLE CREEK (1947), Alian Lane-Red Ryder
MARSHAL OF CRIPPLE CREEK (1947), Alian Lane-Red Ryder
MARSHAL OF CEDAR ROCK (1952). Rocky Alien Lane
MARSHALL OF CEDAR ROCK (1952). Rocky Alien Lane MARSHALL OF GUNSMOKE (1944) Tex Ritter
MASON OF THE MOUNTED (1932) - "Wild Bill Cody, Andy Shuford
MELODY RANCH (1940), Gene Autry MELODY RANCH (1940), Gene Autry
MEXICALI KID, THE (1935), Just Randall
MEXICALI ROSE (1939), Gene Autry
MISSOURTOUTLAW (1941) Don Barry
MOUNTAIN JUSTICE (1930), Ken Mayrierd
MOUNTAIN PHYTHM (1939) Gene Autry
MY PAL THE KING (1932) Tom Mix, Michay Rooney
MYSTERIOUS DESPERADO, THE (1946), The Holt
MYSTERIOUS RIDER (1936), Douglas Dumbrille
MYSTERIOUS RIDER (1936), Douglas Dumbrille
MYSTERIOUS RIDER (1942) Burier Crabbe, Fuzzy St. John
MYSTERY OF THE HOODED HORSEMAN (1937) - Tax Ritier
MAYANO TRAL RIDERS (1949), Alian Thody' Larre MYSTERY OF THE HOODED HORSEMAN (1937) - Tex Ritter
NAVAJO TRAL RIDERS (1949), Alian Rocky Laine
NEAR THE RANBOWS END (1930), Bob Steele
NEATH ARIZONA SKES (1934) - John Wayne, Gabby Hayes
NEVADA CITY (1941) - Roy Rogers, "Gabby" Hayes
NEW FRONTIER, THE (1935) - John Wayne, Jennifer Jones, Munel Evans
NIGHT RIDER (1932) Harry Carry, Gabby Hayes
NIGHT RIDERS OF MONTANA (1951), Alian Rocky" Laine
NIGHT RIDERS, THE (1939) - John Wayne, Ray Compan
NIGHT I IME IN NEVADA (1948) - Roy Rogers, Adele Maraim
NO MAN'S RANGE (1935) Bob Steele
NORTH FROM THE LONESTAR (1941), William Efflott
NORTHWEST TRAIL (1946) John Litel, Bob Steele NORTHWEST TRAIL (1946) John Litel, Bob Steele OKLAHOMA BADLANDS (1948) - Rocky Allen Lane, Mildred Coles OKLAHOMA JUSTICE (1961) Johnny Mack Brown OLD BARN DANCE, THE (1938) - Gene Autry, Smilley Burnette
OLD CORRAL, THE (1937) - Gene Autry
OLD LOS ANGELES also GALIFORNIA OUTPOST (1948), William Elliott OLD LOS ANGELES size GALIFORNIA OUTPOST (1948), William Einott OLD SUSANNAH (1938) - Gene Autry OLD 18:XAS TRAIL (1944) Rod Cameron ON THE OLD SPANISH TRAIL (1947) - Roy Rogers, Andy Devine OREGAN TRAIL (1945) - Sursel Carson, Peoply Siewart OUT CALIFORNIA WAY (1946), Mon'e Half OUTLAW COUNTRY (1949), Lash LaRue OUTLAW COUNTRY (1949), Lash LaRue OUTLAW GANG, THE aka THE DALTON GANG (1949), Don 'Red'Barry OUTLAW OF THE DESERT (1941) William Boyd OUTLAW OF THE PLAINS (1946), Buster Crabbe OUTLAW OF THE RANGE (1906), Bill Cody OUTLAW TRAIL (1944) Hoot Gibson OUTLAW TRAIL (1944) Hoot Gibson OUTLAW, THE (1948), Jane Russell, Walter Houston OUTLAW (HAIL (1944) MODI CIOSON OUTLAWS OF THE RIO GRANDE (1941) Tim McCoy OUTLAWS OF THE RIO GRANDE (1941) Tim McCoy OUTLAWS OF THE ROCKIES (1945) - Charles Starrett OVERLAND MAIL ROSBERY (1943) - Wild Bill Ellicit, Anna Jeffreys, Gabby Hayes OVERLAND STAGE RAIDERS (1938) - John Wayne, Ray Comgan PAINTED DESERT (1938) George O'Brien
PAINTED DESERT, THE (1931) - William Boyd, Glark Gable PALS OF THE SADDLE (1938) - John Wayne, The Three Mesquiteers PANHANDLE (1948), Rod Cameron PARADISE GANYON (1935) - John Wayne, Manon Burns PARADISE GANYON (1935) - John Wayne, Manon Burns
PECOS KID, THE (1935), Fred Kohler Jr.
PHANTOM EXPRESS (1932), J Famell McDonald
PHANTOM OF THE DESERT (1939) - Jack Perm, Eva Novak
PHANTOM OF THE PLAINS (1945), William Elbot-Red Ryder
PHANTOM PLAINSMAN (1942), Bob Steele, Three Masquiteers senes entry
PHANTOM PANCHER (1938) - Ken Maynard
PHANTOM THUNDERBOLT (1933) - Kan Maynard
PHANTOM THUNDERBOLT (1933) - Kan Maynard
PHANTOM OF THE PLAINS (1945) Bill Elliott
PHONEER MARSHALL (1949) - Monre Hale, Paul Hurst
PHONEERS OF THE FRONTIER (1940) Bill Elliott
PHANSMAN AND THE LADY. THE (1946), William Elliott PLAINSMAN AND THE LADY, THE (1946), William Ellion PLAINSMAN AND THE LADY, THE (1946), Wittern Editor
PLAINSMAN, THE (1936) - Gary Cooper, Jean Arthur
POWDERSMOKE RANGE (1935), Harry Carey, Hoot Gibson
PRAIRE EXPRESS (1947), Johnny Mack Brown
PRAIRE GUNSMOKE (1942) Bit Ellion
PRAIRE RUSTLERS (1945) Buster Crabbe
PRAIRE SCHOONER (1945), Buster Crabbe
PRAIRE SCHOONER (1940) Bit Ellion
PRAIRE SCHOONER (1940) Bit Ellion PRIDE OF THE PLAINS (1944), Robt, Livingston 'John Paul Revere' series PUBLIC COWBOY NUMBER OHE (1937) - Gene Aurry

PURPLE VIGILANTES, THE (1938) - Livingston, Corrigan & Terhund RAGE AT DAWN (1965) - Randolph Scott, Edgar Buchanan, Denver Pyle, Forrest Tucker RAGTIME COWBOY JOE (1943), Johnny Mack Brow RAIDERS OF RED GAP (1943) Robert Uningston
RAIDERS OF SAN JOAQUIN (1943), Johnny Mack Brown
RAIDERS OF SUNSET PASS (1943) Eddie Dew
RAIDERS OF THE BORDER (1944) - Johnny Mack Brown, Raymond Harton
RAINBOW OVER THE RANGE (1940) Tex Rutter
RAINBOW OVER THE ROCKIES (1947), Jimmy Wakely RAINBOW RANCH (1933), Rax Bell RAINBOW VALLEY (1936), John Wayne RANDY RIDES ALONE (1834) - John Wayne RANGE FEILU (1931), Buck Jones, John Wayne
RANGE SUSTICE (1948), Johnny Mack Brown, Max Terhone
RANGE JUSTICE (1949), Johnny Mack Brown
RANGER AND THE LADY, THE (1943). Poy Rogers, Gabby Hayes, Jacqueline RANGERS ROUND-UP (1938), Fred Scott RANGERS ROUND-UP (1938), Find Scott RANGERS STEP IN (1937), Bob Allein RAWHIDE (1938) Smith Ballew RAWHIDE RANGERS (1941) Johanny Mack Brown RECKLESS RANGER (1937). Bob Allein, Louise Small RECKLESS REDER (1932), Lane Chardell RED RIVER RANGE (1939), John Wayne RED RIVER RENEGADES (1946), Sucset Carson RED RIVER RENEGADES (1946). Sucset Carson Carlo Storm. RED RIVER VALLEY (1941) - Roy Rogers, Gale Storm, Gabby Hayes RED ROPE (1937), Bob Swele RENEGADE RANGER, THE (1938), George O'Srien, Tim Holt RENEGABES OF THE WEST (1932), Tom Keene RENFREW OF THE ROYAL MOUNTIES (1937) - James Newii, Carol Hughes RETURN OF DANIEL SOONE (1941) Bill Elhott RETURN OF DRAW EGAN (1920 silent) - Tom Mitt RETURN OF THE EASH (1947) Lash Lai Rue RIDE HIM COWBOY, John Wayne RIDE THE WHIRLWIND (1966) - Jack Nocholson, Cameron Mitchell, Millie Perkins RIDERS FOR JUSTICE akeWESTWARD HO (1942) Bob Steele RIDERS FROM TUCSON (1950) Tim Holt RIDERS OF DESTINY (1935) - John Wayne, George "Gabby" Hayes RIDERS OF THE DAWN (1937), Jimmy Wakely RIDERS OF THE DUSK (1949), Whip Wilson RIDERS OF THE LAW (1935) - Bob Steele RIDERS OF THE NORTH (1931), Bob Custer RIDERS OF THE NORTHEAST MOUNTED (1948) - Rusself Hayden, Dub Taylor RIDERS OF THE RANGE (1950) Tim Holt RIDERS OF THE WEST (1942) - Buck Jones, Tim Mccoy, Ray Hatton RIDERS OF WHISTLING SKULL (1937), Robert Longston RIDEY ON (1936) Tom Tyter RIDIN WLD (1935) Tim McCoy RIDING THE CALIFORNIA TRAIL (1934) The Ceco Kid-Gilbert Roland RIDING TORNADO (1992) - Tim MicCoy RIM OF THE GANYON (1998) - Gene Autry RIO GRANGE RAIDERS (1946) - Sunset Carson, Linda Sterling, Bob Steele ROAD AGENT (1941) Dick Foran ROAMING COWBOY (1937) - Fred Scott, Fuzzy St. John ROARING FRONTIER'S (1941) Bill Elliott ROARING GUNS (1936) - Tim McCoy, Rex Lees ROARING SIX GUNS (1937) Kermil Maynard ROBIN HOOD OF MONTEREY (1947) Gilbert Roland ROBIN HOOD OF THE PECOS (1941) Roy Rogers ROCK RIVER RENEGADES (1942) Range Busters ROCKY MOUNTAIN RANGERS (1940), Robert Lyvingston ROGUE OF THE RANGE (1936) - Johnny Mack Brown, Los ROLL ON 1EXAS MOON (1946) - Roy Rogers, Dale Evans m, Los Januari ROLLIN' PLAINS (1938) Tex Ritter ROLLING CARAVANS (1938), John Liden
ROOTIN' TOOTIN' RHYTHIM (1937) - Gene Autry, Smiley Burnette
ROUGH RIDERS OF CHEYENNE (1945) Sussel Carson
ROUGH RIDERS ROUNDUP (1939) - Roy Rogers
ROUGH RIDERS ROUNDUP (1939) - Roy Rogers
ROUGH RIDING RANGERS (1935) Rex Lesse RUSTLERS VALLEY (1937) - William Boyd, George "Gabby" Hayes, L SADDLE ACES (1935), Rex Bell, Ruth Mix SADDLE MOUNTAIN ROUND-UP (1941) Range Busters SADDLEMATES (1941), Robert Livingston SADDLES AND SAGEBRUSH (1943) Russell Hayder SAGA OF DEATH VALLEY (1939) - Roy Rogers, Gabby Hayes SAGEBRUSH LAW (1943), Tim Holt SACEBRUSH TRAIL (1933) - John Wayne, Nancy Shubert SAN ANTONIO KID, THE (1944), William Elicet-Red Pyder SAN FERNANDO VALLEY (1944) - Pay Rogers, Dale Evans, Jean Porter SAND FLOW (1937), Buck Jones SANTA FE STAMPEDE (1938) - John Wayne, Ray Comgan. SANTA FE TRAIL (1941) Errol Flynn SANTA FE HAIL (1941) ETRI HYDIN SAVAGE HORDE (1960), William Elicot SHADOWS OF DEATH (1945) Buck Jones SHERIFF OF GIMARRON (1945), Sunsat Carson SHERIFF OF LAS VECEAS (1944), William Elicot-Red Ryder SHERIFF OF TOMESTONE (1941). Boy Rogers, George "Gabby" Hayes SHERIFF OF TOMESTONE (1941) - Roy Rogers, George "Gabby" Hay SHIHE ON HARVEST MOON (1938) Ray Rogers SHOWDOWN, THE (1950), William Elliott SILENT VALLEY - Tom Tyler SILVER BULLETT, THE (1942), Johnny Mack Brown SILVER CITY KID (1945) - Rocky Allen Lane, Peggy Stewart SILVER SPURS (1936), Buck Jones SILVER SPURS (1936), Buck Jones SILVER SPURS (1943) - Ray Rogers, Jerome Cowan, John Carradine SILVER TRALS (1948) Jimmy Wakely SING COWBOY SING (1937) - TarRittor SINGING COWBOY SING (1937) - TarRittor Pane SINGING COWGIRL (1939), Dorothy Page SINGING VAGABOND (1935), Gene Autry

SIX GUN RHYTHM (1939) - Tex Fleicher, Joan Barclay SIX GUN SHOOTIN' SHERIFF (1938) - Ken Maynard, Manory Reynolds SIX GUN SHOOTEN SHERIFF (1936) - Ken Maynard, Manory Re SXY BANDITS (1940), James Newill SMCKEY SHITH (1935), Bob Steele SOMBRERO KID, THE (1942) - Don 'Red' Barry SON OF BILLY THE KID (1949) Lash La Rue SON OF DAVY GROOKET (1941) Bill Bloot SON OF THE BORDER (1933), Tom Keene SONS OF ADVENTURE (1948) Russell Hayden SONS OF NEVADA (1944) - Roy Rogers SONS OF OLD WYOMING (1945) - Eddie Dean, Sarah Padden SONS OF TEXAS (1943) - Roy Rogers SONS OF TEXAS (1943) - Roy Rogers SONS OF TEXAS (1943) - Roy Rogers SONS OF THE GABALLERO (1933), Ken Maynard SONS OF THE GABALLERO (1933), Ken Maynard SONS OF THE GABALLERO (1933). SONG OF THE GRINGO (1936) Tex Pitter SONG OF THE TRAIL (1935) - Kermit Maynard SONGS AND BULLETS (1938), Fred Scott SOUTH OF SANTA FE (1982) - Bob Steele SOUTH OF SANTA FE (1942) - Roy Rogers, Linda Heyes SOUTH OF THE RID GRANDE (1932), Buck Jones SOUTHWARD HO (1939), Roy Rogers SPOOK TOWN (1944) Jumes New! SPRINGTIME IN THE ROCKIES (1937) - Gene Auty SPRINGTIME IN THE SERFAS (1947) - Roy Rogers, Andy Devine SPURS (1930), Hoot Gibson SQUARE DANCE JUBILEE (1939), Don Barry SQUARE SHOOTER (1935), Tim McCoy STAGE TO MESA CITY (1948) Lash La Rue STAGECOACH DAYS (1938) Jack Euden STAGECOACH TO DENVER - Allen "Rocky" Lane STAR PACKER (1934) - John Weyne STORM DVER WYOMING (1960) Tim Holt STRAIGHT SHOOTER (1943) Tim McCoy STRANGER FROM ARIZONA (1936): Buck Jones SURSET RANGE (1936), Hook Gibson 1AMMS OF THE WEST (1939) Bill Ellioti TARGET (1954), Tm Holi TELEGRAPH TRAIL, THE (1933), John Wayne TENTING TONIGHT IN THE OLD CAMPGROUND (1943), Johnsy Mack Brown TERRING TONGET IN THE OLD CAME OF OUR TERROR OF TINY TOWN (1938) - Billy Gurds
TEX RIDES WITH THE BOY SCOUTS (1937) - Tex Ritler
TEXAS CYCLONE (1932), John Wayne
TEXAS CYCLONE (1935), Bill Cody TEXAS RAMBLER (1995), Bill Cody
TEXAS TERROR (1934) - John Wayne, George "Gabby" Hayes
TEXAS TO BATAAN (1942) - King Sharpe & Terhune
TEXAS TROUBLE SHOOTERS (1942) Range Busters
THE APACHE KID ESCAPES (1950) Jack Perrin
THE APACHE KID ESCAPES (1950) Jack Perrin
THE BARGAIN (1914) William S. Hart
THE GISCO KID RETURNS (1945) Duncan Renaldo
THE CONCENTRATION KID (1930) Hoot Gibson
THE GRIMSON TRAIL (1936) Burdat Carson
THE KANSAN (1943) Richard Dx, Jane Wystt, Victor Jony
THE LAW AND THE OUTLAW (1939)
THE LAW RIDES (1936) 5 Bob Shelle, Jack Larkue THE LAW AND IN CONCAV (1913)

THE LAW RIDES (1936) - Bob Steele, lack Latius
THE LAW RIDES AGAIN (1943) - Hoot Gibson, Jen
THE MICHIGAN KID (1947) - Joh Hall, Andy Gibson
THE MYSTEROUS DESPERADO (1949) This Hot
THE MYSTEROUS DESPERADO (1949) This Hot
THE NARROW TRAIL (1917) William S. Hart THE NARROW TRAIL (1917) William S. Hart
THE POCATELLO KID (1931) Ken Maynard
THE SUNDOWN KID (1943) Don "Red" Barryl
THE TULSA KID (1943), Don "Red" Barryl
THE WILD FRONTIER (1954) - Rody Alen Lane, Jack Hunt
THREE BAD MEN (1996 alent), George O'Brien
THREE IN THE SADDLE (1945) - Tax Ritler
THREE TEXAS STEERS (1999), John Wayna
THREE TEXAS STEERS (1999), John Wayna
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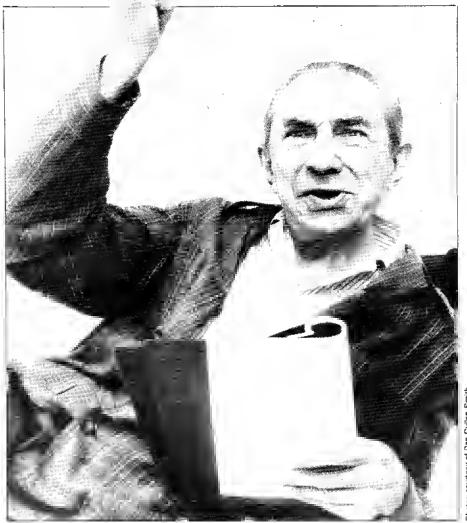
Above, as it becomes apparent that *The Ghoul Goes West* will never be made, Bela Lugosi sits sadly at home as his dreams for a comeback become thinner. In stark contrast hangs the painting of a young and virile Lugosi from years gone by, Photo courtesy of Don Cullen Smith.

34 FILMFAX

#### Lugosi's Last Screen Rites

## The Phantom Ghoul

(A.K.A. \*\* "The Ghoul Goes West")



Just when you thought it was all said and done... Filmfax uncovers Ed D. Wood's final unfilmed screenplay!

Article by DON CULLEN SMITH

n May 11, 1955, Bride of the Atom, a film written by Edward D. Wood Jr. and starring Bela Lugosi, premiered in California. At that time, however, Lugosi was in a voluntary drug rehabilitation program at Los Angeles General Hospital. He was later transfered to Metropolitan State Hospitat at Norwalk, California. In his book, Lugosi: The Man Behind the Cape, Robert Cremer describes Lugosi's mood upon learning that Ed Wood was planning another vehicle for him, one which Bela hoped would advance his hopes of a screen comeback:

"His dreams were boosted immeasurably by an unexpected visit from Tony McCoy and Loretta King, who were planning to shoot a film entitled *The Ghoul Goes West* (also titled *The Phantom Ghoul*). With appropriate ceremony, they presented him with a script and promised that production would be delayed until he was able to go to work in the starring role. Grinning for photographers, Bela waved

DON CULLEN SMITH is a New York-based freelance writer, horror film fan and professor at Nazareth College of Rochester. the script triumphantly above his head; he took the occasion as a sign that his master strategy for a comeback was already in motion. In the weeks that followed, Bela and the manuscript seldom parted company. He took it with him when he was granted permission for a stroll around the hospital grounds. Occasionally he would rest on a bench and rehearse his lines."

Lugosi was released from the hospital on August 5, 1955. In his book, *The Count:* The Life and Films of Bela "Dracula" Lugosi, Arthur Lennig describes the scene: "He

Continued on next page

announced to newsmen that he planned to start work on *The Ghoul Goes West*. It's very cute,' he said with a leer. Bela posed for photographs with the script in one hand and his other hand raised dramatically in a fist."

Unfortunately (or fortunately, as some would have it) the film was never made.

Cremer provides the details:

"Eddic [Wood] didn't have the heart to tell him that McCoy and King had pulled that clever publicity stunt at Bela's expense to get their own names into the headlines, he just couldn't bring himself to tell Bela that Gene Autry, set to co-star with Bela in the film, had built up everyone's hopes—saying, I'll do the filmif and only if Bela Lugosi plays the horror part! then dispatched the project into limbo soon afterward, when he bowed out, invoking the time-honored excuse of prior commitments."

Lugosi passed away on August 16,1956, his dreams of a comeback unrealized. Today, now-deceased author and director Ed Wood has a cult following due to such films as Glen or Glenda, Bride of the Monster, and Plan 9 From Outer Space. And Bela Lugosi is a horror film legend. But what about The Ghoul Goes West? Since



the distant fifties, little if any information about the project has surfaced. Recently, however, this author acquired the original Ed Wood Jr. screenplay (SWG registration number 53837.) The story, which was written as a vehicle for both Bela Lugosi and Lon Chaney, can now be told.

The film's 357 scenes and 106 pages unfold as a variation on the theme Wood explored in *Bride of the Atom*, re-titled



Bride of the Monster. Though now residing out West, Lugosi would again play a mad scientist attempting to create a race of giants. Lon Chaney was to play the foreman of a dude ranch, and Tor Johnson would probably have played one of the two giant ghouls. The action is set in "a small Western mining community...quite reminiscent of an early turn of the century Western town." The story opens at the cemetery outside of town:

#### EXT. SMALL CEMETERY MEDIUM CLOSE—PANNING—NIGHT

"As the camera pans a small western style cemetery to show rough crosses, wooden head boards, a scattered granite head stone here and there and one or two big marble monuments. The cemetery holds the stillness of the dead except for the soft scraping of a spade as it digs into the earth. As the eamera comes to rest on the action, the scraping changes to a sound of a spade hitting, then scraping on wood. The camera moves until, clearly, we see a giant of a man, well over six feet tall and weighing perhaps three hundred pounds. He is holding a lantern over an open grave. For another long moment he looks deep into the grave where his accomplice works. The man who, at this point, comes out of the grave is a giant some eight feet tall. He tosses the spade to the ground and dusts his hands together. Both men move, one on each end of the grave and lift up the ropes readied there for them."

The two grave-robbing giants, Karl and Tanz, load the corpse into their horsedrawn wagon. Ezra, the cemetery caretaker, regains consciousness in his shack just in time to see them riding away. The dazed Ezra staggers into town and into the sheriff's office where he finds Tom, the sheriff's deputy. In one of the cells is Skimpy, a comic side-kick who talks and looks like Gabby Hayes, Skimpy has a bit of a drinking problem and has been sleeping off a binge behind bars. Upon Ezra's request that the sheriff be fetched, Tom determines that Skimpy is sober enough to send him in the sheriff's car to Lover's Leap where Chance, the sheriff, is with his



After undergoing drug rehabilitation, Bela prepares to leave the Metropolitan State Hospital

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girlfriend, Sally. Wood sets the scene and gives us some dialogue reminiscent of his other films:

#### EXT. LOVER'S LEAP MEDIUM CLOSE — NIGHT

"A spot high on a lone cliff which looks out over a vast stretch of land far below. A lone tree stands a few feet back from the cliff's edge. Beyond the tree a pair of saddled horses can be seen quietly grazing. Beneath the tree, seated on the ground, their backs against a tree trunk, is a young man and a young girl. The girl, Sally wears riding trousers, boots, and an angora veenecked sleeveless sweater over a long sleeved rayon blouse [Fans know of Wood's preference for angora sweaters]. The young man is Sheriff Chance Hilton. He is a rugged handsome man wearing a neat Western outfit. His western style hat lays on the ground near his hand...Sally's hair is long and lays in folds over her shoulders. Her head snuggles in close on Chance's shoulder and his arm is around her."

CHANCE: Then what happened?

SALLY: The usual thing—The rent was due—I was nearly broke—so when I was notified of Uncle Pat's death and that he had left me with his Dude Ranch, I decided on the wide open spaces.

CHANCE: I'm glad you did.

SALLY: So am I—now...(She changes her position slightly so that her eyes are looking up toward the sky.) It is beautiful—isn't it?

CHANCE: Believe it or not, it's the same moon you saw in New York.

SALLY: But it looks so much bigger—brighter—more friendly.

CHANCE: Guess that's because it has so much more freedom out here. It can just saddle up and roam all over the place and not be cluttered up with streets and houses. All but for that old castle up in the buttes.... Guess that one dark spot don't matter much. The old moon just rides around it."

Chance explains to Sally that some old Scotsman had his castletransported to the American West years ago. When the Scotsman died nobody claimed it.

"So there it sits," Chance concludes. "kind of spooky like-getting old and musty year after year."

When Skimpy arrives in the sheriff's car, Chance gives Skimpy his horse and sends Sally home on her horse. He takes the car and drives back to town. Unfortunately for Sally, she happens upon the ghouls and their ghastly cargo. Realizing they have been seen, the giants quickly



take Sally prisoner.

Back in town, Ezra tells the sheriff that after this third and most recent grave robbing, he saw the ghouls—two massive giants traveling in a wagon. But when he says that the ghouls were just as dead as the bodies they dug up, Chance suggests that the blow on his head might have caused a hallucination. But Ezra knows better.

Shortly thereafter, Tom and Doc Simpson arrive. The doctor pronounces Ezra fit, and the four of them go the cemetery to look for clues. Ezra says that this will be

Photos across left: With script in hand, Lugosi reads his lines from *The Ghoul Goes West* on the grounds of the Metropolitan State Hospital in Norwalk during his rehabilitation in 1955.

the last time he will ever go back to that cemetery.

In the meantime the giants turn their wagon onto a trecherous dirt road, stop, and look up the mountain at the castle. The scene soon shifts to the interior of the castle itself as weird organ music fills the air. The giants approach the organist from the rear and shove Sally toward him. The organist turns. It is Bela Lugosì as Professor Smoke.

Wood describes Smoke in part as follows: "His black hair is combed smoothly backoverhis head. His eyebrows are black and bushy. For the first moment as he turns and faces the off-scene girl his features are steeped with anger—slowly then his features soften—he smiles...."

Sally immediately recognizes him as the town undertaker who buried her uncle. It seems that the undertaking business is merely a front for his scientific experiments. He makes it clear to Sally that he cannot release her because she has seen his giants. Smoke then tells Karl that it is time for his medicine. The giant defiantly refuses to budge, but Smoke soon stares him down with a "hypnotic glare."

The professor then locks Sally in a room and drives to the cemetery, where he pretends to offer his help. When Smoke arrives, "His smooth black hair is covered with a dark homburg. He carries a cane over his arm. A long black cloak hangs

Continued on next page



Above & left: In the 1950s, Lon Chaney signs an autograph backstage at a Bronx, New York theater where he was appearing in a play on the "subway circuit." In *The Ghoul Goes West*, Wood intended to cast Chaney as Marty, the foreman of a dude ranch.

"Original photos by Julie Sanges, courteey of Don C.

loose and long over his shoulders and down his back. He is smiling—a sort of weird—friendly smile.... As he stands, just inside the light of the automobile's headlights, the fog of the night and the cemetery behind him, he gives a complete weird feeling—an ceric sight to behold." Satisfied that the law is sufficiently baffled, Smoke wishes them luck and drives away.

Upon returning to town, Chance learns that Sally is missing and spurs his horse immediately in the direction of her ranch. Arriving at the dude ranch he heads for the bunk house, where he encounters ranch foreman Marty Bullock (Lon Chaney), "a big, rough looking man, but a well meaning man that gets things done—quick—and efficiently." Marty tells Chance that he has already sent a band of his boys into the hills to look for Sally. As Chance heads back to town he comes upon the wagon wheel tracks near the dirt road, looks at them suspiciously, and rides on.

A short time later Ezra hitches a ride in the professor's coupe. Since people who see Smoke's giants do not live very long, we realize that Ezra has made a costly error.

Back at the sheriff's office, Chance hatches a plan to catch the giant ghouls. After Chance and the doctor discuss the plan in a close huddle, they treat us to some curious logic.

DOCTOR: It's a long shot and a dangerous one.



An elderly Bela is the shadowy "hatchet man" in this impromptu gag shot from the '50s.

CHANCE: But I think it will work. DOCTOR: A crazy scheme like that is bound to work.

CHANCE: So you think it's crazy? DOCTOR: Of course, it's crazy. You've got about a fifty-fifty chance of getting out of such a thing alive....

CHANCE: Fifty—fifty is good enough.
DOCTOR: Okay—I'll do my part.

Later the scheme begins to unfold as Chance enters the saloon to find Marty knocking back one whiskey after another. When the alarmed bartender suggests that he leave, the drunken ranch foreman belgerently—refuses. Chance tries to talk Marty into taking the bartender's advice, but Marty replies by knocking the sheriff down. The two then brawl amid flying chairs and overturned card tables. Finally Marty pulls his gun and shoots Chance twice. When Sam and Doc arrive, Doc gravely pronounces Chance dead and the deputy leads a repentent Marty off to the jailhouse.

Of course, the whole thing was staged. Chance hopes to be buried with a supply of oxygen and aloaded gun, then wait for the ghouls to dig him up. His plan hits a snag, however, when Professor Smoke is let in on the hoax. Naturally, the weird undertaker pledges his "fullco-operation."

The plan's success is further threatened when the bartender leads about twenty townspeople to the jail where they become a lynch mob howling for Marty's blood.

Smoke returns to the castle and tells a very distraught Sally that her foreman has shot and killed her boyfriend. With an eerie smile he concludes, "But do not fear—you will see him again—when I have his body brought here tonight." Then Smoke enters his laboratory and finds Karl studying a bottle of nitro-glyeerine. The exasperated professor angrily takes it away from the surprised giant and sternly warns him not to play with anything in the lab.

When Karl again casts the professor a defiant stare, Smoke gives him another shot of his "medicine." As Karl quickly lapses into a servile state Smoke scowls, "One day I will find the solution. Then I shant need such things as this to control you."

In the meantime, Tom and DocSimpson are philosophizing about Chance's odds for survival.

DOCTOR: The funeral ought to be soon now...



Bela resurrected his famous Dracula character in full attire for one of his stage acts in the 50s.

TOM: Kinda' spooky though--ain't it...? Don't think I'd like the idea of layin' down in that hole even with the thought I'd be comin' up again....

DOCTOR: I don't see much trouble for Chance as long as he's down there — it's when those creatures dig him up that his trouble will start.

The professor returns to town and prepares Chance for the burial. "I want to thank you for all the help you're being, Professor," Chance says. "Think nothing of it," Smoke replies. "I'm always glad to help the law."

Then, before sealing Chance in the coffin, he unloads the sheriff's pistol and disconnects his oxygen mask.

A short time later in the dusky twilight Smoke presides over the burial. The mob, which had moved to the cemetery for the service, returns to town more determined than ever to hang Marty. Tom and Doc Simpson momentarily hold them off as Marty becomes increasingly concerned for his safety. When the mob breaks into the jail and overcomes Doc and Tom, Marty tries to explain to them that the whole bar scene was a hoax to catch the grave robbers. The mob, however, dismisses Marty's pleas as the ravings of a doomed man and drags him to a big oak tree at the edge of town. When Doc and Tom regain consciousness they quickly stop the lynching by holding the mob at gunpoint while making them listen to another account of the hoax. The skeptical mob decides to dig up Chance's coffin, see for themselves that the sheriff is dead, and then lynch Marty at the cemetery.

The entire group reaches the cemetery and digs up the recently interred coffin. Opening it, they are astonished to find the corpse of Ezra.

So what happened to Chance?

Already suspicious of the weird undertaker, Tom and Doc go to the funeral parlor. Meanwhile at the castle a tightly closed coffin lies on the operating table as organ music fills the air. Tanz enters the room, looks at the coffin, and then opens the door to Sally's room. As Sally retreats in fear to the opposite wall, Tanz looks at her for a moment, takes a large ledger from the professor's desk, and leaves - forgetting to bolt the door. Soon Sally sneaks softly from her prison and discovers the coffin. She unsnaps the lock, and the lid creaks open to reveal a very breathless and exhausted Chance, Sally, unable to face the horror, falls in a dead faint as the "weird and eerie" organ music rises to a crescendo.

Back in town, Skimpy reports to Doc and Tom that he has heard ghosts "a hootin' and a hollerin' like nobody's business up by that old MacGregor castle." "Why didn't I think of that," the doctor exclaims, slamming his fist into his open palm. "The old castle would be just the place a bunch of ghouls would pick to hang out!" Tom deputizes Skimpy and Doc, and the three head for the castle.

When Chance revives Sally, she explains to him that the professor and his two

giants are responsible for the crimes and that the pseudo-undertaker is using the corpses for some kind of scientific experiments.

At that moment Tanz returns and attacks Chance, but the sheriff's boxing prowess overcomes the giant's wrestling techniques. With the big guy temporarily dispatched, Sally and Chance, much the worse for wear, chain the giant and go in search of the professor. They surprise Smoke as he sits playing the organ. Hearing Smoke explain that he is unarmed, Chance says that he is unarmed too—thanks to the professor. But as Sally and Chance face Smoke, Karl creeps up from behind. A moment later, subdued by Karl, Chance and Sally listen as the newly-in-



In the early '50s, Lugosi appeared with Don Marlowe in a theatrical adaptation of Edgar Allan Poe's "The Tell-Tale Heart."

control professor explains his motives in what surely would have been Lugosi's big scenes:

PROFESSOR: You will remember that the bodies taken from the grave were—a horse riding victim—an automobile accident victim and a fight victim—all accidental deaths—good sound bodies except for that which was destroyed and the cause of death. All the other organs were in perfect shape. Those who died of disease or old age would be useless to me.

#### CLOSE TWO'SHOT CHANCE AND SALLY

PROFESSOR (O.S.): Some time ago I perfected the use of organs and glands from the bodies of the accidental deaths to use in another body, making that body two—three—even four times as great as a normal—healthy body....

CLOSE SHOT—PROFESSOR
PROFESSOR: I perfected the way to make a giant of a man—a man any country would give a fortune in money and glory to possess. With such a giant man, whichever country gave enough, could rule the world.

CLOSE SHOT—SALLY SALLY: He is mad...

CLOSE SHOT—PROFESSOR Films of Bela "Drace.
PROFESSOR:Mad—my experiments have G. P. Putnam Sons.

been a success twice-Tanz, whom you subdued-and Karl, who now gazed upon you. Is that the world of a madman? I am sorry that I've had to do things the way I did-but medical science frowns upon such as my work. But then this past work was so much easier... I had to kill the victims myself in the early days in order to produce Tanz and Karl-but one little thing stands in my way of complete success—and that is the reason for the bodies of late-Even with all my perfection I have no control over my two subjects without the use of hypnotic drugs that I slip into their arms once every forty-eight hours. Strangeisn'tit—To perfect one such as he and still not be his complete master without the use of drugs. But such are the rewards of a scientist...

Then, in the nick of time, Tom, Doc and Skimpy come to the rescue. Karl throws Chance into a wall as Smoke holds Sally from behind. Doc slows Karl with a bullet to the chest, but the giant lumbers closer. With a more careful aim, Doc drops Karl with a bullet between the eyes. Seeing his opportunity to escape, Smoke flees to his coupe and speeds at a terrific pace down the narrow mountain dirt road. Chance gives chase in his car, and gets in front of the professor by virtue of a short cut. Realizing that he is cut off, Smoke slams on the brakes and tries to turn his cararound. But in his rattled state he fails. The soft road gives way under the rear wheels, sending the professor to a crashing death.

Following the excitement, Doc realizes that they have forgotten about Marty. They head for Sally's ranch where the beleaguered foreman is in the ranch householding off the mob with bullets. When Chance arrives on the scene Marty runs out of the house. "Chance, Chance," he cries. "Tell them you ain't dead. Tell them I didn't shoot you." Soon the situation is clarified and we go to the final scenes:

SKIMPY: I thought I was drunk first time I see'd them giants...

CHANCE: You probably were....

SKIMPY: Ahh now, Chance ... You know I give you my promise I wouldn't touch none...

"He stoops to get into the car—Chance takes the gun from his belt and taps the man's hip pocket quite hard ... There is the sound of a glass bottle as it breaks. Skimpy straightens up suddenly—his face a mask of indignation—surprised .... He pulls his pocket around to look at it. We see his whole seat is soaking wet..."

SKIMPY: Ah now, Shucks ...

#### CLOSE TWO-CHANCE & SALLY

"As they laugh heartily—Chance puts his arm around the girl's waist and she snuggles in close to them..."

FADE TO: THE END

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Mad Neuro-Surgeons of the World Unite!

# "Bring Me the Brain of the Head of the Thing that Wouldn't Die!"

From Low Budget No-Brainers to Serious Cerebral Cinema, these B-Movie Psycho-Dramas seem to have a Mind of their Own

Article by JAMES SINGER

Kill the body and the head will die!"— a popular cuphemism often used by trainers in the world of boxing. This piece of philosophy, however, doesn't always apply in the world of B-moviesespecially in that particular celluloid di-mension inhabited by scalpel-wielding medico locos and misguided researchers who take pleasure in reanimating disembodied brains and heads.

The roots of this specialized branch of the "mad doctor" tradition can be traced to the classic Frankenstein mythos, where the concept of brain transplantation appears in scores of films, dating as far back as Edison's silent version of 1910. But the individual films that focus exclusively on the separation of brain and body seem to issue mainly from the 1950s and '60s.

The inspiration for these brainy binges originates with Curt Siodmak's 1943 novel Donovan's Brain. The basic storyline of a ruthless financier whose brain, kept alive by artificial means, psychically dominates its savior in an attempt to carry on its goals, has been filmed three times.

The first version, exploitatively titled The Lady and the Monster was filmed by Republic Studios in 1944. Released in

the Doctor, this screen adaptation by Fredrick Kohner and Dane Lussier was produced and directed by George Sherman. The great silent film director, writer and actor Erich Von Stroheim portrays Professor Mueller, the man of "unusual" science who maintains the living brain of a criminally oriented financial wizard. Although facing a series of career dilemmas, with his grand days of Hollywood eminence behind him, Von Stroheim still managed to project his forceful personality and powerful physical presence into the characterization of Mueller. Here, the malignant brain controls Mueller's aide

England as the nondescriptive Lady and

JAMES SINGER is a New York freelance writer, film enthusiast and video consultant. Photos: Left, Virgina Leith headed the cast in The Brain That Wouldn't Die. Right, top down: George Coulouris, Robert Hutton and Julia Arnall examine the revived head of Nostradamus in The Man Without a Body. Lew Ayres, Gene Evans and Nancy (former First Lady) Davis contemplate Donovan's Brain. Horst Frank and Helmut Scmid prepare to operate in The Head.

Patrick Corey (Richard Arlen) as an instrument of revenge against his former

gangland rivals.

The second and best version is Donovan's Brain (1953), which remains the most faithful adaptation of the novel. As Dr. Patrick Cory, Lew Ayres is flawless and convincing, avoiding the over-the-top acting style that can easily creep into the portrayal of a "schizoid" scientist. Ayres' scamless transitions from sincere, idealistic researcher to cold, ruthless bully and his commanding style when under Donovan's telepathic control, give the movie power and drive. The script and direction by Felix Feist de-emphasize horrific visuals. Floating in its tank of nutrients, freed from the physical limitations of the skull, the brain steadily increases in size, pulsating as its telepathic powers develop. Key lighting effects during the brain's bursts of psychic activity enhance the visual quality of this fantastic image.

Once the merger of Warren Donovan and Dr. Cory is achieved, much of the story is concerned with Donovan's accumulation of hidden bank deposits of cash in order to build a gigantic, self-sustaining mausoleum where the brain will become invulnerable from all potential enemies. Much of the remaining portion of the film revolves around Donovan's cold-blooded domination of his ex-business partners, his grown children (who hated him for institutionalizing their mother), Treasury agents investigating Donovan's financial methods, and his relationship with colleague (Gene Evans) and wife Janice

(Nancy "Reagan" Davis).

To the world, Donovan is dead, the victim of a plane crash. Hoverer, a blackmailing freelance photographer, who has taken pictures of the floating brain as well as Donovan's surgically scarred head, presents a serious threat. Cory permits him to photograph the growing organ once more, allowing the brain's mind control to compel the man to fatally crash his car on the drive back.

Another, more serious threat to Donovan is the interference of Janice and Dr. Schratt who have repeatedly objected to Cory's experiments with the brain and his subsequent loss of identity. Paranoid Donovan plans to kill them, because they know too much. In a sudden burst of lucidity, Cory tape records a method of destruction—attaching a lightning rod to the lab's electrical life support system When his Donovan side attempts to elude federal agents, the Cory side tries to commit suicide by stepping into a truck's path, but he miraculously escapes death. In an







otos courtesy of James Singer



#### BRING ME THE BRAIN continued

effort to destroy the brain, Dr. Schratt unsuccessfully attempts to lower the expanding brain's electrical feed. But, once again, Donovan's will overrides his.

The pace of the film picks up speed as the egomaniacal Donovan's plans begin to take shape. Intending to totally dominate the financial market, Donovan plans fatal "accidents" for anyone who tries to get in his way. While Donovan/Cory flies back to his home, Janice and Schratt formulate a plan: she will distract her husband outside the house, allowing Schratt the opportunity to kill the brain with gunfire. The scheme fails, however, when the bullets miss their mark. Psychically transferring back to the lab, the brain wills Schratt to shoot himself, then re-enters Cory as he and Janice walk back to the lab. Providence takes a turn and a bolt of lightning strikes the rod and the electrical overflow quickly fries Donovan's brain. Schratt survives and Cory optimistically faces the legal proceedings that judge his actions.

In the early part of the film, Cory ascribes his success in preserving the brain's existence to an act of God. In view of this attitude, what could be more natural than another act of God, the lightning bolt, in resolving the situation? The climactic resolution may seem contrived, but it does

help to bring the script full circle. In the conservative Hollywood tradition of the 1950s, good must triumph over evil; if not by man, then by nature or God.

The second remake of *Donovan's Brain* is the British/German co-production *The* 



Peter Van Eyck falls under the influence of The Brain in this third version of "Donovan's Brain."

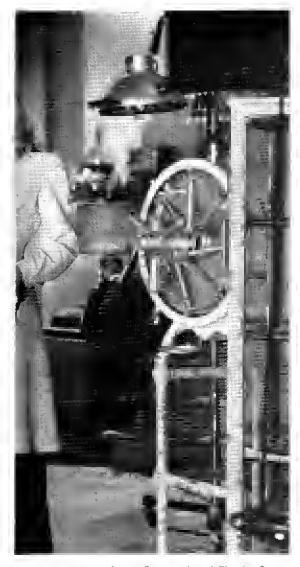
Brain a.k.a. Vengeance (Governor, 1962). The basic storyline is retained, that of a cruel millionaire, killed in a plane crash, whose brain is kept alive by two scientists. The same premise—that in order to survive, an immobile, disembodied mind would develop paranormal abilities—is maintained. Directed by future Hammer craftsman Freddie Francis, The Brain segues into crime melodrama as German actor Peter Van Eyck, in the Cory role,

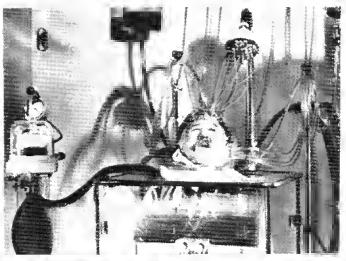
searches for those responsible for the crash under the psychic manipulation of the tycoon. Bernard Lee ("M" from the Bond film series) and Anne Heywood, as the dead man's daughter, co-starred. Although a well-made film, it unfortunately lacksthe pacing and plotline that fueled the 1953 production.

During the interim between *Donovan's Brain* and *The Brain*, a cruder group of exploitation films utilized variations on the Donovan theme in which shock, horror and titillation were the main intent. With outrageous content and slim production values, they served as filler for the double and triple features that ran in the neighborhood movie houses, then moved on to late night television before quietly (and several film guides would say, mercifully) departing.

#### OTHER BOX OFFICE B-BRAINS

The French physician/clairvoyant Nostradamus never included in his famous quatrains the prophecy that producer Guido Coen would concoct a filmin which his head is brought to life on a table top by a trio of scientific researchers. Of course, it's entirely possible that he foresaw this, but did not want to give Britain's The Man Without a Body (1957) his personal endorsement or any sort of unwarranted publicity. W. Lee Wilder (Killers From





Opposite page: Preparing a hypo for some heady experimentation, **Erich Von Stroheim** glares balefully at assistant Vera Ralston in The Lady and the Monster. Top left, disembodied Dr. Abel (Michael Simon) rests on his tray, plugged into a high tech life support system including an adjustable shower head and a plastic bubblegum dispenser in The Head. Below, Virginia Leith meets a fiery but merciful end in The Brain That Wouldn't Die.



Space, Snow Creature) and Charles Saunders shared directorial credit for this potboiler written by William Grote.

Distinguished British actor George Coulouris, then in a minor horror phase, portrays Karl Brussard, a selfish millionaire dying of a brain tumor. He makes the mistake of seeking aid from clean-cut American scientist Phil Merritt (Robert Hutton) and assistants Jean Kramer (Julia Arnall) and Lew Waldenhouse (Sheldon Lawrence), whose low-key London lab is a melarge of electrical panels, suspended organs and lots of cigarette smoke. (Merritt is constantly lighting up.) The doctor lets Brussard in on the fact that he and his aides have not only brought a six years dead monkey back to life, but have transplanted its brain into the body of another monkey. This mind-blowing achievement is mentioned nonchalantly, with the casual air of a man talking about a sale at a local clothing store. Merritt is pretty sure the same procedure can be performed on a man; after all, "humans are animals also."

Inspired by a trip to Madame Tussaud's Wax Museum, Brussard arranges the theft of Nostradamus' long-dead noggin from his crypt in France, planning to have the seer's braintrans planted into his own head. In this way, even though he will be dead, the mystic ean carry on and maintain Brussard's financial power. With ideas like

this, it's no wonder that his empire (and the script) is on the verge of total collapse. He should have gotten a second opinion.

We can correctly assume that Merritt and crew never studied medical ethics in school, for they eagerly go to work on the head. While Nostradamus (Michael Golden) is slowly revived, Brussard suffers a stroke. Medical experts of the highest order, they merely shove him into an upstairs bedroom and give him a shot while they prepare a "Look-what-we're doing" report to the "Medical Institute."

In an added subplot, Lew trysts with Karl's kittenish French mistress (Nadja-Regin, a specialist in sultry, boudoir types). The long-haired prophet returns to life and catches up on current events (speaking perfect English.) The head displays no psychic talents as do most of its fellow brains and heads from other movies do. With intimidation and persuasion, Karl tries to convince it to carry on for him when the grafting is completed, but the seer isn't especially enamored with the idea of a new body, wealth and a beautiful girlfriend. Perhaps it's content with a wooden table for a torso. Annoyed, the head gives Karl some business advice which bankrupts him. After being tossed out of the lab for seeking revenge, a ruined Karl strangles his cheating mistress and pursues Lew with a gun. Remarkably athletic for a man suffering from a brain tumor and a stroke, he shoots Lew in the head at the doorway of the research center and runs off.

The police aren't too interested, suffering from the same script-induced ennui that afflicts everybody in the cast (except Coulouris who's the only on-screen actor with any energy). If they even notice the centuries-old head, it's hard to tell. Well, perhaps it isn't civil to alert hundreds of officials about one of the greatest events in history, After a few bored questions (You'll keep us informed?"), they depart, leaving the injured man there. Breaking into the lab, Karl fires off a round that damages Nostradamus' life support tubes, then easily runs away again. Instinctively aware of the viewer's breaking point, Merritt and Julia come to the logical conclusion that the only way to save Lew's life is to graft the head onto his body. The operation takes place behind a screen in record time. We wonder if Merritt has a cigarette in his mouth as he works.

Screenwriter Grote offers us these lines as Merritt speaks to the police, the dialogue veering dangerously close to Ed Wood, Jr. country:

INSPECTOR: We appreciate your cooperation, Doctor. You've given us enough information for a full report.

Continued on next page









Photos: Top left, in *The Lady and the Monster* (1944), the first film adaptation of Curt Siodmak's novel *Donovan's Brain*, Erich Von Stroheim (left), Vera Ralston (center) and Richard Arlen (right) ponder over grave grey matters in this moody block & white chiller. Top right, Von Stroheim becomes possessed by his cerebral experimentation. Bottom left, Dr. Ood (Horst Frank) introduces Irene (Karin Kernke) to their cranial costar Dr. Able (Michael Simon) in *The Head* (1957). Bottom right, a blackmailing freelance photographer meets his namesake nemesis in *Donovan's Brain* (1953).

#### BRING ME THE BRAIN continued

MERRITT: Good...Dr. Alexander, you're the county medical officer, so I'd like to ask you a professional question. Would you have done what I did?

DOCTOR: Under the circumstances...yes. We must abide by the Hippocratic Oath...to preserve life whenever possible, I only hope that your theory is a success.

MERRITT: Well, if it is I hope to bring it up before the medical institute for further study. (These people apparently believe that there is going to be a big demand for head grafting in the future.)

Karl sneaks in again and the sight of Nostradamus' head affixed to Lew's body with a plaster cast causes him to bolt (again). As Merritt pursues Karl, we think the now-mobile prophet is going to make a romantic overture to Julia, but he merely stalks out into the streets in caricatured Frankenstein monster style as Julia faints.

More casual dialogue ensues as Merritt speaks to Alexander over the phone:

ALEXANDER: Oh hullo, Dr. Merritt... Understand you had a bit of trouble...

MERRITT: Well, it can't move very quickly. ALEXANDER: Yes, it's remarkable it's alive, this head mounted on your assistant's body. That was quick thinking on your part, doctor, I must admit. Question is, how long can it live? MERRITT: It...eh...seemed demented. Its lost its power of speech, maybe because of the shock of energy. Yeah, that's right. Well, thanks very much, Doctor...G'Bye.

Events, if not continuity, come to a head as Nostradamus reaches the belfry of a nearby church. Karl, still in pursuit, suffers a dizzy spell on the staircase and falls to his death. Nostradamus wraps the bell rope around his cast and takes the plunge himself, the snap of tension separating body from head.

In a year dominated by Hammer's Curse of Frankenstein, the breakthrough film for the studio that year, Man Without a Body was destined to slip into total obscurity. Its lack of memorable qualities have consigned it to that dark vault of forgotten chillers.

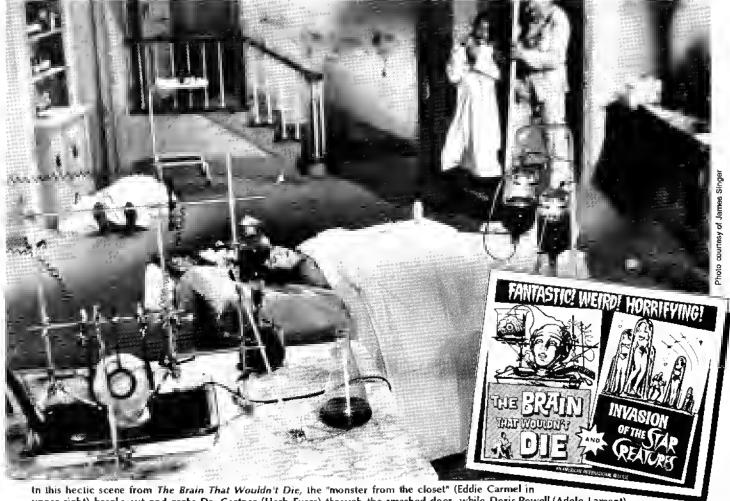
The Head (1957), another forgotten film, was a West German production written and directed by Victor Trivas. Photographed by Otto Reinwald and Kurt Rendel in a darkly expressionistic manner, there's a steadyreliance on deep shadow to sustain the film's moody, grim style. Impressive art direction by Hermann Warm, who helped design the sets for the Cabinet of Dr. Caligari in 1919, work to highlight the sense of gloom and despair.

The singularly odd Dr. Ood strolls a suburban streetscape of dead trees, bringing him to the futuristic home and laboratory of Professor Abel played by French actor Michael Simon, noted character actor who began his film career in 1925.

Serum Z is the formula he's created for use in transplantation research and has already kept the head of a dog alive for several months. Before further experiments can begin, he must have a transplant to replace his ailing heart and makes the mistake of taking Ood on as an assistant. In short order, Ood removes the doctor's beefy head instead, setting it up in a complex of pumps, tubes and something resembling a fish tank, minus the guppies. He also kills one of Abel's aides and subjugates another, Bert (Helmut Schmid).

Horst Frank portrays Ood as one of the most aggressive and depraved mad doctors ever, Karloff, Zucco, Atwill and Lugosi always invested their scientist roles with some characteristic charm. Frank's approach projects an icy, inhuman nature, more like some humanoid robot. His body movements are puppetlike as well, arms hanging limply at his sides like dead weights. White haired, with startling halfeyebrows, his face is a mask of disguised insanity. It comes as no surprise that his obsessed romantic pursuit of the hunchbacked, pretty nurse (Karin Kernke) will combine outlandish experiments with murder and kidnapping.

Stilted English dubbing and the florid



upper right) breaks out and grabs Dr. Cortner (Herb Evers) through the smashed door, while Doris Powell (Adele Lamont),
"the girl with the perfect body," lies ready for decapitation on an operating table. Across the room from the mutilated body of Kurt, the lab assistant (upper left), Virginia Leith (the disembodied head, from behind) watches helplessly. Insert: Double feature news admat.

translation tends to inspire laughter, as it does in the similarly awkward Mexican horror films of that time. Abel's understandable reluctance to live life as "head" of the household leads to this bombastic encounter:

OOD: ...That left me only one chance. To perform the dog operation! And I succeeded! I have beaten death! You will live!

ABEL: What kind of a monster are you, Ood? You want a freak to show in the circuses? You're capable of it! Kill me...!

OOD: No, no, Professor! You will live. Your brain made you great, the rest doesn't count! I've, I've saved your brain for mankind, Professor!

ABEL: Who gave you permission to perform this operation?

OOD: Did you ask the dog for permission? Ferhaps the eloquence is lost in the translation? Anyway, the dialogue continues throughout *The Head* in this style, as the scientist dominates his experimental subject.

Ood proceeds with the second part of Trivas' weird screenplay as he visits a striptease club to scout out the prospects for the next transplant idea: giving the nurse a new body. Seamy exotic night-clubs were often a common setting in the Edgar Wallace series of murder mysteries. After several visits, Ood zeros in on Lily, the frustrated star ecdysiast of the club, as

the choice donor. A drugged martini does the job and the criminal exchange proceeds under the baggy-eyed head's protesting gaze. Trivas' avoids the visceral excesses that would have dominated these scenes if produced according to the Hammer formula. Instead, surrealistic shots of a wildly spinning clockface, clouds moving across the sky in fast motion and a subliminal superimposition of an eye in Abel's aghast, open mouth are intercut during the short scene. It's more representative of an underground, experimental film techniquethan horrorcinema's growing preoccupation with gross effects and props.

Cut to: three months later, Irene awakens from the medically induced coma. In a state of anxiety over her "different" form and terrified of Ood's now unleashed, offkilter libido, she escapes, having found her "donor's" discarded dress and handbag. That these pieces of evidence would be kept around is inarguably dumb, but the flaw allows the script to reach the ornate climax. Not displeased with her new self, although still unaware of the truth, Irene uses the information from the handbagto visit her body's previous place of employment. Meeting Paul, Lily's boyfriend, she learns that the missing dancer had supposedly been the victim of a train accident. Returning to the clinic, she learns

the truth about the grafting during Ood's somewhat operatic tirade. As proof, he introduces her to Abel's head, still hanging around, probably notdoing much more than watching TV or practicing facial exercises.

The self-contained, claustrophobic universe the characters exist in is an extension of the film's expressionism. *The Head* takes place in a world of perpetual night. There is no daylight, no representation of normality whatsoever. People's disappearances are unquestioned or accepted.

Irene escapes to Paul's flat. The increasingly dangerous Ood kidnaps her, setting a fire as a diversion. The police finally get spurred into action and race to the house, (much in the Edgar Wallace style of last minute climaxes), as Ood sets fire to Abel's superlab. Having shot Bert, the now completely psychotic Ood reveals the source of his madness to his "perfect woman," a radical operation had raised his mind to genius level, but implanted permanent madness. In a welter of angst and self torment, staring at the full moon with arms outstretched, he leaps off a parapet. Fade out as Irene is led from his prone figure and fade out from one of horror cinema's gloomiest entries.

Film directories like John Stanley's Creature Feature Movie Guide tend to demolish

Continued on next page

The Head. An exception was Phil Hardy's The Encyclopedia of Horror Movies which took a more cooly analytical approach and considered it tongue-in-cheek.

The Head and the British witchcraftstory Horror Hotel were released in America as a double feature by Trans-Lux Distributing in the Spring of 1963. In his June 20th review for the New York Times, critic A.H. Weiler wrote: "...As examples of the shocker genre, they are unconsciously funny, fearfully imitative and, for the most part, monstrously performed...(The Head)...reaches a point where the bodyless Michel Simon pleads, I'm confused. I'm tired. Let me sleep.' A reasonable request, all things considered."

The Brain That Wouldn't Die (1960), the American doppleganger of The Head, logically should have followed the standard formula of running as the lowercase half of a double feature for a couple of days, then moving on to late-night TV before vanishing. Somehow, its eighty minutes of medical madness and "monster in the closet" mayhem struck a note and Brain remains a personal favorite of many. Surprisingly, years later it would be released by Warner Home Video with approximately ten minutes missing and on its box, the type of seriously written synopsis which is normally reserved for a more classic horror film instead of the more commercial emphasis on "schlock" qualities.

Paralleling the mid-film plotline of *The Head*, producer Rex Carlton and writer/director Joseph Green keep the storyline and range of characters very simple and concentrate more on (mild) titillation as the obsessed scientist wanders through beauty contests and striptease clubs, chainsmoking as he ogles the girls in order to find a suitable subject for his body-grafting scheme. The film's pre-MPAA release was relatively unrestricted while television would remove two quick gore scenes in which the doctor and his aide pay their dues for dabbling in "things Man was not meant to explore." The 1983 Warner release didn't re-insert these cuts.

Lensing is straightforwardly unembellished, with mostly master shots. The camera rarely moves and the bizarre angles and stylized lighting used by *The Head*'s much more experienced production team utilized is absent here. The baldly sparse sets are better lit but even thriftier than the Monogram Studio horrors of the 1940's.

Bill Cortner (Herb Evers) experiments with stolen body parts to the annoyance of his father/fellow surgeon. Something mysterious is also going on at the Cortner's upstate New York manor. After saving his father's patient with experimental techniques, Cortner and fiancee Jan (Virginia Leith) get a frantic phone message from Kurt, (Leslie Daniel), the lab assistant/caretaker. A call back would clarify matters, but not advance the plot, so they drive to the house at high speed, crashing through a guard rail. Cortner is thrown

clear, but Jan is decapitated by the windshield. Wrapping the head in his jacket, he leaves the body-bearing wreckage and races off, reminiscent of a football player going for a thirty-yard touchdown.

A location shot reveals a mansion large enough to house a National Guard platoon, with bathrooms to spare; the seedy foyer rectifies this mistaken perception. The lab is even skimpier, a shelf with a few bottles of chemicals, a few wall-mounted anatomical charts, one operating table and

a wooden table upon which Jan is set up and revived with a minimum of gadgetry. Aspirins could hardly be administered here, let alone incomprehensibly complex surgery. With the budget dictating minimal atmosphere and set design, the script must focus on a great deal of lengthy conversation between Cortner and his father, Cortner and Kurt, Kurt and Jan's head and Cortner and the girls he'll approach.

With a little help from the amazing "adreno serum," Jan's head lives again,

Inside the Mind of Director

# Joseph Green

# The Man Who Gave Life to "The Brain That Wouldn't Die"

Or how an off-handed joke became a B-movie about an off-headed woman...

Article by SHARON WILLIAMS From an Interview by RUDOLPH GREY

D irector Joseph Green's favorite film is Citizen Kane (1941). "That's the picture that made me want to make movies," he admitted. "It is a masterpiece, and I never use the word masterpiece."

Green's most famous film credit, however, is *The Brain That Wouldn't Die*. Aesthetically, few could find a connection, and Green, himself, confesses that his story was simply "sufficient for what we wanted to do, which was to capitalize on a title that we thought would bring in the audience." It worked, and in that respect, his late-night cranium classic could be considered a "masterpiece" of cerebral cinema—maybe, a sort of "Citizen Brain."

RUDOLPH GREY is a New York-based freelance writer and author of a forthcoming biography of director Edward D. Wood, Jr. Unlike many exploitation film directors of the science fiction/horror genre, Green's childhood directly affected his career choice. "I had a normal childhood," Green recalled, "but I dreamt a lot, I was greatly influenced by the books I read, such as The Bat by Mary Roberts Rhinehart, and I also saw a lot of movies. The Invisible Man (1933) with Claude Rains made a deep impression on me. I wasvery young when I saw that film, a kid, and I couldn't sleep in the darkness for a week. To me, a body disappearing and face masked with gauze was the most horrific thing I'd ever seen.

"Radio was also very important to me as a child. It makes you use your imagination and that's what I similarly tried to achieve in The Brain That Wouldn't Die. We did have to use our special effects sparingly, because of budget restrictions, and that's



Director Joseph Green still conducts business from his New York City offices.

though initially comatose, hooked up to supports, tubes and placed in what could be an oven tray. Swathed in gauze, her makeup remains flawless. Since Jan can live only a short time in this condition, a new body is number one on the weekend shopping list. Shrugging off Kurt's protestations, Bill does take the time to examine the "thing in the closet," a jigsaw man made from those purloined body parts and also infused with "adreno scrum." Director Green doesn't want us to see it

yet but the horrified look on Cortner's face and the sounds of retching and drooling indicate a less than pleasant appearance.

Kurt sticks with him in the hopes that the surgeon's eventual success in transplantation can replace his left arm. Previous attempts were unsuccessful. Hysteria constantly flows off him like cheap cologne. Given some rather florid lines of dialogue throughout *Brain*, actor Daniels handles them with a theatrical flourish.

Like his European counterpart cousin,

Dr. Ood, Cortner visits a striptease club but chooses to leave when two jealous dancers embarrassingly brawl over him. A now telepathic Jan awakes and physically communicates with the unseen hulk ("Knock once if you hear me.") Wanting no part of her fiance's lurid scheme, she plans to use the thing as her instrument of revenge. A snoopy Kurt checks up on her, leading to a lively, argumentative discussion. The next day is busy with driv-

Photo: Director Joseph Green (in plaid shirt) adjusts Virginia Leith's "blood pan" with some help from special effects designer Byron Baer (left) and assistant director Tony La Marca (bottom right). Photos courtesy of Joseph Green.



why the viewer doesn't see the thing in the closet until the last five minutes of the film. It was also a direct result of those early radio dramas, such as The Shadow, Let's Pretend, and Orson Welles' Mercury Playhouse, that I had listened to as a child."

The influence of those early imaginative fictions stuck with the impressionable young boy and in later years Green chose drama and speech as his major field of study at the University of Maryland. After

a stint in the service, where the director recalls "reading a lot of science fiction," Green free-lanced as both a director and writer for commercial productions. "And," stated Green, "like everybody else, I was looking for my first shot as a director of a feature film."

In 1959 Green got his break. "I met the late Rex Carlton," Green explained, through a mutual friend, Broadway producer Harry Blaney. Rex had already

produced about seven medium budget films by then. So, one day he was sitting in my office and he says we ought to make a movie together. I agreed, but what kind of a movie? 'Well,' said Rex, 'let's make a picture called...' and he pauses, obviously grasping for an effective title, 'let's make a picture called I Was a Teenage Brain Surgeon!'

"I really had to laugh at that," chuckled Green, "but I told him that I thought it was a great idea and that we should really do it. Rex and I threw a few ideas back and forth, until I had a story in mind, and two or three days later I had completed the screenplay for what was initially titled The Head that Wouldn't Die.' It was one of the geniuses at American International, the film's eventual distributor, who changed the title to The Brain That Wouldn't Die.

"Anyway, I knocked off this screenplay in about three days, Rex reads it, and he comes back and tells me, 'Joe, it's brilliant!' Well, not quite," Green laughed wryly.

The next step for Carlton and Green was, of course, the financing of the picture. "Rex started to talk to 'angels' about the money for the film," Green explained. "'Angels' are individual investors, and, in this case, our angels were mostly people Continued on next page





iotos courtesy of Joseph Gr

Above left, Stephan Hatnal, D.P. (left center), Joseph Green (center) and Tony La Marca, A.D. on the set of *The Brain That Wouldn't Die*. Right, Jason Evers (left center) and Bruce Brighton (right) take direction from Joseph Green (center) in the operating room set of *TBTWD*.



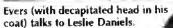
Above: "You've got to trust people sometime, Doris," says crazed doctor Bill Cortner (Jason [Herb] Evers) to Adele Lamont in this key scene.





Above left: Adele Lamont as Doris Powell, the model with "the perfect body," poses for an entourage Center rights Leslie Daniel as Kurt, the laboratory assistant, is grabbed by the hand of Eddie Carmel,





#### JOSEPH GREEN continued

who had invested in Broadway plays. Rex was very good at raising money, but then we weren talking about fifteen or twenty million dollars here! It didn't take him very long and we soon had the \$62,000 needed to do our movie."

Bargain basement budgeted horror films were the forte of the Fifties, but they did require a certain amount of creativity in regard to the production and filming. Like many other directors of the period, Green utilized his modest resources to their limit.

"The interior scenes were shot in the Lance Studio," stated Green, "which was in the basement of the Henry Hudson Hotel. It was a small compact studio, 75' by 75', but it had very good acoustics and they did a lot of recordings there. I had three sets standing simultaneously for The Brain that Wouldn't Die, each in a corner. Set construction went on even after we started filming, but, of course, the carpenters would stop when I did a sound take. All the sets were done right on the studio floor: the hospital scene, the experimental laboratory, the night club, the

model's studio and the antercom of the country estate. Actually, I think it worked out pretty well. "The exteriors on the street,"

Green continued, "such as the scene where the 'hero' is prowling the city for a body, were done in Tarrytown, New York, and the accident

scene was done just across the river from Tarrytown in a community whose name escapes me. It's pretty desolate up there. The

doctor's ominous looking country home was the Detner Estate. It sits on a high bluff overlooking the Hudson River and it's very old. We rented the grounds for the exterior scene where the

Above, the "monster from the closet" (8 ft. tall Eddie Carmel) molests an unidentified actress in this bizarre publicity photo from TBTWD.

doctor is running through the woods after the car accident with his fiancee's head wrapped up in his coat. The estate is now owned by some foundation which has its offices located there."

Casting The Brain That Wouldn't Die was Green's next concern and the director's practical attitude toward his film carried over into his dealings with the actors. "Most of the casting," Green said, "was done through agents. The others were simply people who had read in the trade papers that we were going to do a movie. When the actors came in, I told them what I was looking for in their respective roles, gave them a script, and asked them to come back in a day or two for a reading after they had been able to study their part. That's the only fair way to judge an actor. Here again," Green emphasized, "you should remember that we are not talking about a script which required some real deep method or 'technical' acting, The parts were written in, not stereotyped per se, but we are talking about about monsters in closets and a woman's head that's off of her body and is brought back to life. I mean, the emotions are pretty basic and very much to the point.

"But, getting back to the casting," said Green, "I wrote this story about a young brain surgeon who does experiments on weekends at his country estate. Herb Evers (a.k.a Jason Evers) played the surgeon. His fiancee, the 'head' of the cast, was actress Virginia Leith. Virginia had the toughest job and the one that proved the most difficult in terms of the production. It took a great deal of time for her to get in and out of that contraption we used for the head, but she was very cooperative and

did a good job.

"Leslie Daniel played the surgeon's lab assistant, who has a deformed hand, the product of an early experiment, Bruce Brighton was the surgeon's father, Adele Lamont played the scarred model and Eddie Carmel won the role of the giant pinhead closet monster. Eddie was also very cooperative. Every actor should be that easy to work with on the set. In fact, there weren't any prima donnas in the

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courtesy of Joseph Green







Photos courtiesy of Joseph Green

of eager amateur photographers. Center: Herb (Jason) Evers turns away from the object of his disgust, (Virginia Leith) in The Brain That Wouldn't Die. "the thing in the closet." Far right: Herb Evers looks on helplessly at the bloody stump of Kurt's shoulder after his arm has been torn off by "the thing."

cast. They all knew we had to move fast."

The Brain That Wouldn't Die did indeed have a brisk shooting schedule of 13 days. Admirably, it was brought in on time and on budget. And, according to Green, the rapid-fire filming was a reflection of both the story and the mood the director was hoping to create.

"The Brain That Wouldn't Die is a bleak, black story," Green explained. "The characters are all down, for one reason or



Decaptivating Virginia Leith as the "Heady Lamarr" of The Brain That Wouldn't Die.

another, and are trying to get out of their dilemma. There's a doctor who's going off his rocker and is bringing decapitated heads back to life. Evers' dialogue as the surgeon was very limiting and he did not have a great many different scenes in which to establish his character. You've got to get it on very, very fast in a film like this. That's the limitation of melodrama, it has to be done quickly. Establish the character, propel the story forward and bam go on to the next scene. There's the operating scene at the beginning of the film, then suddenly we're on a country road, the doctor's speeding, and boom, right away, the accident. It moved along very fast. I tried for a bleak mood right from the first scene. Later, if you have enough time, you can also create the desired atmosphere with lighting and editing. I hate to make it sound like a race, but that's exactly what a low budget film is, a race against time. Economy forces you to be effective"

The staccato production schedule suited the film's pacing and piggy-bank budget perfectly. Likewise, an effective sound track added to the film's generally depressive tone. "I think the music was quite good on this movie," stated Green enthusiastically. "It was all done by Ed Craig, who had been in the business for many years and had a large library of stock music. He was a real technical pro, an oldtimer. The only original piece of music in the picture was 'The Web' (written by Abe Baker and Tony Restaino). Whenever the surgeon went out looking for a female victim, we brought that 'Web' music in, with its wonderful sleazy saxophone."

Green completed The Brain That Wouldn't Die in the fall of '59 but it almost became "The Film That Wasn't Seen."

"A lot of pictures are produced," Green explained, "and then, for one reason or another, they simply sit on the shelf. Rex Carlton, the producer, was trying to make a deal at the time. In fact, he had several deals pending with other companies, but they didn't go through. Finally, Rex was able to come to an agreement with American-International, who immediately lopped ten minutes off of the 81 minute running time, and they released the picture to theaters in 1962."

While The Brain That Wouldn't Die was basically a typical low budget horror film, it was also uncharacteristically violent for for the era, necessitating its theatrical and TV editing. "There were two major scenes that were in question," recalled Green. "The first scene was where the lab assistant is taunting the thing in the closet, luring him closer and closer, and he has forgotten to lock the panel door. Finally, thecreature reaches out through the panel, grabs his deformed arm, pulls it into the closet, and ultimately, yanks the arm off. It goes without saying that the man is in a state of shock. His body slowly slides down the length of the closet, his arm smearing blood down the entire door. In shock and pain he lurches across the laboratory, col-

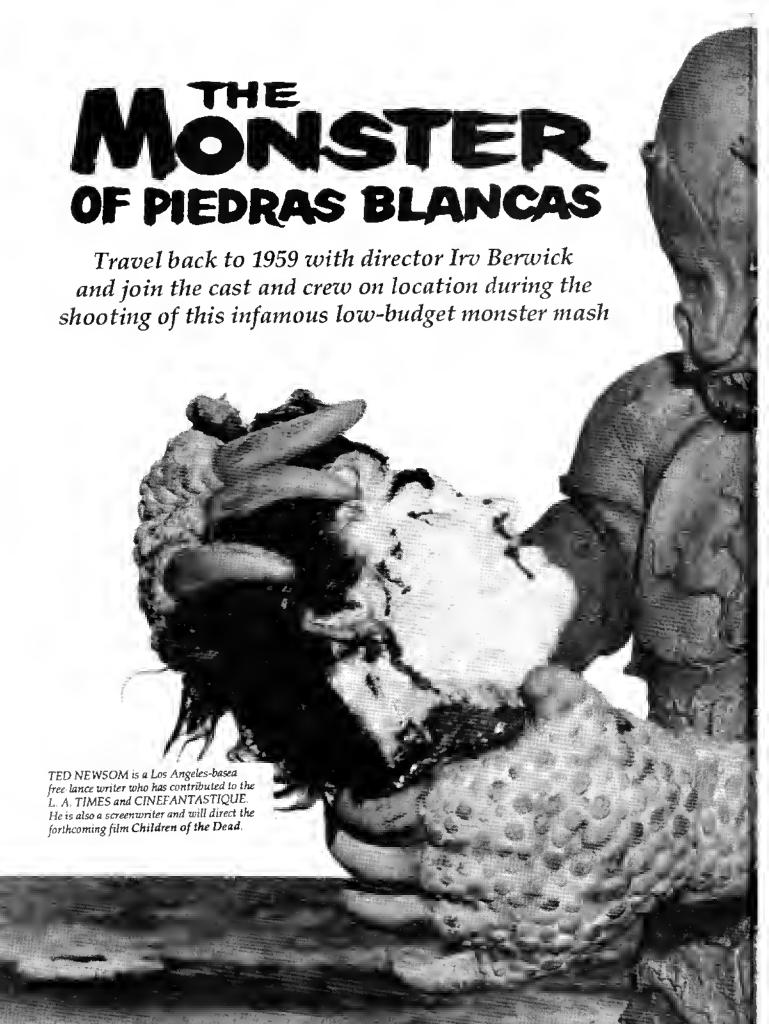
lapses, and dies a few moments later. That was very gory and had to be cut for theatrical release. Also, that long laborious slide down to the floor, where he slumps in a heap, was edited out. So we don't see the slide or the bloody wound.

"The other explicit scene that was found offensive," Green wenton, "was when the monster finally breaks out of the closet and kills the surgeon. The creature bites into his neck, grabs a chewed chunk of flesh from his mouth, holds it up and then throws it on the floor while flames shoot up around the room. Well, maybe that was a bit overdone, but I was trying to instill a real element of horror into the scene. After all, the monster was biting into the flesh of the very person who put him together, the sum total of the doctor's mistakes. I felt there was an irony to it. By the way, that hunk of neck flesh was actually a piece of liver, but in black and white it was rather convincing."

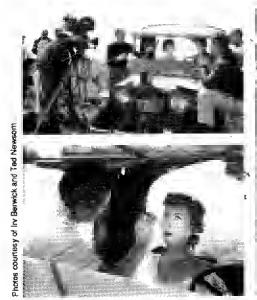
It's unfortunate that Green couldn't convince one of his actors to complete a planned scene, but then the director says he was a real rat.

"There was a scene I wanted to do," Green said with disappointment, "where a rat appears on the laboratory floor, scurries over the lab tables, and sees the blood circulating through the tubes to the head. It's late at night and the head is alone. The rat sniffs the blood, drinks a little, and then really starts to go into a frenzy. It starts toward the head which has been watching the whole scene helplessly. Suddenly, at the propitious moment, the scientists come through the door, chase the rat away and save our heroine head from a fate worse than death. I could have made a hell of a scene out of that, but the rat simply wouldn't take direction! It simply would not stay within the area that was lit, and it was extremely important to get him to go to the table. We worked at it for two hours and we still had nothing on film. When you only have a 13-day shoot. you have to carefully evaluate the importance of every scene and how much time it is taking." Filmgoers undoubtedly missed

Continued on page 93









Top, the MOPB crew prepares to shoot jeep scene. Below, Jack Kevan applies some touchup makeup to Jeanne Carmen in the jeep. At right, director Irv Berwick (at right beneath boom mike) and crew set up to shoot Jeanne Carmen (behind counter) for a scene in Al's Cafe.

#### **PIEDRAS BLANCAS** continued

makeup clan (Perc, Ern, and Wally were older. The youngest, Frank, wrote a sad and revealing book, The Westmores of Hollywood in 1976.) "Buddy" Westmore had a bright smile, good looks, and a penchant for self-promotion. After a brief internship in low-budget PRC films in the 40s, he aced out makeup legend Jack Pierce from his long-held position as Universal makeup chief. The studio was upgrading its image (adding "International" to its corporate name, dropping their B-picture programmers, etc.); what better way than to have their own Westmore? Pierce, a hands-on administrator, had given 15 years to Universal, creating some of their most memorable fiends: the Wolfman, Frankenstein's monster, the Mummy, etc., as well as overseeing glamour makeups on stars from Deanna Durbin to Maria Montez. But he was feisty; Westmore was pleasant. Pierce used old-fashioned techniques; Westmore was "modern," Pierce also drank on more than one occasion (ironically, Westmore developed a similar problem). The esteem fans have today for character and horror creations did not mean anything to studio chiefs in 1946.

"Buddy Westmore didn't actually do pictures," recalled Phillip Lathrop, veteran cinematographer who shot Piedras Blancas. "He was the head of the department, but Jack Kevan and those guys were the real makeup men. Jack wanted to step up, be in the front, be head of the department maybe, but he had to fight the Westmores of the world. He was a nice guy, but I don't think you can jump from being a makeup man to a producer. That's a very big step."

Kevan chafed under the studio policy. A gifted painter and sculptor, it was his instinct for the grotesque that made U-I's monsters of the 1950s: flaring nostrils, gnarled, oversize hands, human-animals

that would've been at home on Dr. Moreau's island. Clearly, the creations entailed collaboration (it was Jack Arnold who suggested the Creature should look basically like the Academy Award figure with fins), but the realization of the designs consistantly shows the hand of Kevan. Even the Wolfman in Abbott & Costello Meet Frankenstein, although suggested by Pierce's original concept and co-created



Jack Kevan (left) and Bud Westmore (righl) are accompanied by the Black Lagoon's Creature.

by Kevan with Emil LaVigne—shows a bestial look similar to Boris Karloff's Hyde and Arthur Franz' ape man in *Monster on the Campus*. The only comparable contemporary artists were Ray Harryhausen at Columbia and Paul Blaisdell at AIP, whose creations were equally distinctive and personal. Yet Kevan was never mentioned in studio publicity, and only rarely shared the limelight with his boss.

"Jack Kevan was a nice, taciturn guy," recalled director Jack Arnold. "On the Creature pictures, he was the guy on set, the Beastie's Keeper, and he did a helluva job." As to Kevan's frustration with Universal and/or the head of the makeup department: "I think you might say there's

some truth in that. He never expressed an opinion to me about Bud Westmore, but Jack wasn't a demonstrative fella. It wasn't easy to find out what he did or didn't like. And really, I wasn't interested, I just needed to get the work done. Kevan was a valuable fella and he did his work well."

Irvin Berwick had been a child prodigy planist but always preferred the theater, asan actor and director. "The music didn't grow with me," Berwick said with a touch of sadness. "I didn't have that love of performing music that you needed." He studied drama in New York with Elia Kazan, and segued to directing plays in college, explaining mischievously, "Since I couldn't find anyone who I felt could do justice to the lead roles, well, I ended up doing them myself. We did "Petrified Forest," and I played the Bogart role, Duke Mantee. The next year we did "Strictly Dishonorable." A talent scout from Columbia saw me, liked the plays, and offered to make meadirector in Hollywood. An agent named Max Arno called and said, 'Go over to PRC, A director named Lew Landers wants some help with actors' dialogue. That was I'm From Arkansas, with Slim Summerville, Carolyn Cotten and Jimmy Wakely."

Genre fans know that as Louis Friedlander, Landers directed The Raven (Universal, 1935), and Return of the Vampire (Columbia, 1943). "We did everything together," Berwick said fondly. "Wedid 45 films in five years, that's nine per year! He was a wonderful man. I saw him through several marriages, and he even slept on my couch for a while—just after my wife Mary and I got married. One picture we did was The Enchanted Forest with Edmund Lowe, in color with a 21-day schedule, which was big for a PRC film. Lowe had been a big star, but he was a little too old for the part; too old to get the girl. He asked me to stay belowcamera and now and then chuck myself under the chin. That was a reminder to him to hold his head up so his chin wouldn't sag.

"Lew directed Mask of Dijon," continued Berwick, "with Eric von Stroheim, who was difficult to handle. He'd been one of the biggest stars and directors, and now he was acting in a little six-day picture at PRC, which was almost the gutter. Lew knew this, and was easy with him."

Berwick's long association with Universal began with the western *Frenchie* in 1950. "Shelley Winters was so young, a real doll. Joel McCrea was the star. The heavy, who I won't name, was always talking about how 'those liberals are nogood Communists, they're ruining the country,' all that nonsense."

When Berwick was in charge of dialogue on Against All Flags (1952), a latterday Errol Flynn swashbuckler, his wife Mary received an early morning phone call. "She said, It's Errol Flynn for you!" I panicked. I thought I was going to get fired or something. What could he be calling me about? I said hello, and Errol said, Try, I just wanted to know if you're satisfied with the way I'm delivering my lines." At the end of the shoot he gave me a present-Smirnov vodka and grapefruit juice, which is what he drank." Berwick also worked on the very first TV show shot on film, Public Prosecutor, and again paired with Landers on the Topper series. "Lew would set up a scene, and turn to me and say, 'You go ahead and direct it.' He trusted me that much!"

Girls In the Night (1953) began his asso-

ciation with sci-filegend Jack Arnold. "I've worked on more of Jack's pictures than any other person," Berwick said with great pride. "Eleven films out of 25. People still come up to me to ask whatever happened to the girls in that film. Oh, they were all so young, so eager to make it, and nobody really came out of that picture except [Har-



Director Irv Berwick "encouraged realism" in Jeanne Carmen and Don Sullivan's love scenes

vey] Lembeck, and now he's dead." This period included It Came from Outer Space, Tarantula, and the classic "Creature" duo (neither Arnold nor Berwick worked on The Creature Walks Among Us). And Berwick got to know Jack Kevan.

Berwick wanted to direct, not merely coach actors for other directors; Kevan wanted more control over his artistry. "We worked extremely well together," Berwick said. "I still talk to him two or three times

a week. Never once did he interfere with anything I did on a picture, with actors or camera angles, and I never once interfered with his part of the job, arranging things, making the monster." Together they hatched the story for Monster of Piedras Blancas...

A clawed hand scrabbles over shoreline rocks to grab an enamled pan of meat scraps. Nearby, the lighthouse keeper, Sturges (John Harmon), warns two men to stay away. Soon a pair of fishermen wash up from the sea, decapitated. Constable Forrest Lewis investigates, suspecting Sturges is hiding something. Kochek, a rambling shopkeeper, suggests the deaths are the work of the legendary Monster.

Doc Jorgenson (Les Tremayne) and Fred, a young biologist (Don Sullivan), discover a piece of the Monster, a "diplovertubron" thought to be extinct. While making out with Fred in the waves a lá From Here To Eternity, Sturges' daughter Lucy (Jeanne Carmen) tells him that her dad has grown bitter since his wife's death. The monster raids the general store, killing Kochek; his body is found by little Jimmy (Wayne Berwick). A man left to guard the body gets his head ripped from his body. The good guys track the monster's trail to a sea cave, seeing the bloody head with a crab scuttling over it. Fred shoots the crab, presumably because it's ugly.

Injured by a fall on the rocks, Sturges reveals that, just after Lucy's mother died, the Monster began to show up in the eaves

Continued on next page



below the lighthouse. Feeling lonely, he began to feed it, presumably enjoying the company of reptilian humanoids.

The Monster stalks through the dark streets of the town and smashes into Lucy's room, drooling and snarling, carrying her to the lighthouse. Sturges sees it, throws an oil can, and bops it on the head from a distance of what looks like a quarter-mile. The Monster climbs the spiral staircase, unfazed by Struges' rifle bullets, throwing the old man from the tower. Fred and the Monster circle each other around the lighthouse rim. Lucy turns on the beacon, temporarily blinding the beast. Fred knocks the beast with the rifle butt and it falls to its death.

"When we started, we didn't have any of the actors in mind, except John Harmon and Les Tremayne," remembered Berwick. "I'd just done a picture at Universal with Les, not a horror picture but a big studio production, and sometimes two people just hit it off right. I tried to use both of them in everything I made after that. Les is a wonderful guy, and was the biggest star on radio, Mr. First Nighter and so on."

Berwick had known character actor John Harmon for many years, often castin small, showy roles: crooked gangsters, weaselly shopkeepers. He played Martha Raye's unctuous brother in Chaplin's Monsieur Verdoux, a sneaky inmate in Brute Force, minor crooks on Superman and a derelict who gets zapped when Spock and Kirk beam down to the Depression in the Star Trek episode "The City on the Edge of Forever." Both Harmon and Tremayne did

Below: Cast and crew break for a quick snap shot during camera setup and a light check on the lighthouse's spiral stainwell. Left to right, leading lady Jeanne Carmen, monster designer/co-producer Jack Kevan, director/producer Irv Berwick, and MOPB camera crew. Opposite page: The monster ascends the lighthouse stainwell in pursuit of its keeper. Far right: Ihe monster continues his chase to the highest balcony outside the lighthouse.

Berwick's first film for scale. "Generally, their rate would've been much higher, but they did this as a personal favor." Harmon, who passed away in 1984, was godfather to Berwick's son Wayne.

As for compensation to the other performers, Wayne recalled, "Well, I did the film because I really believed in the project. I was eight. I don't know about the other actors, but I got paid. Remember that quarter I found on the sidewalk...?"

Berwick and Kevan raised production funds by going from person to person on the studio lot, "It was a collection of very small investments, \$1000 here, a thousand

there, maybe a few people invested \$1,500 or \$2,000. I budgeted the film at—I hate to say this, because you'll laugh, it's so little—thirty thousand dollars. And that was a union shoot. I brought it in for \$29,000, so we took the extra thousand dollars and had a big party when it was over. Everybody got paid on the shoot, and everyone who had money in it made money, which isn't always the case with pictures, you know."

Universal-International was undergoing a slowdown at the time, so the studio was more than willing to help a project that kept employees working, especially since the studio wasn't paying them. U-I even supplied Kevan and Berwick with a couple of limousines and a studio bus. Irv recalled, "They put a sign on the side with VanWick Productions' on it."

While actor-screenwriter Halie Chase penned the final script, Kevan, Berwick and their wives mounted the production and took a driving trip up the California coast as far as Monterey to search for possible locations. "We found this one lighthouse at Point Conception, with rocky shores and a perfect look, very photogenic. Now, in that time, 1959, there were no more lighthouse keepers, all lighthouses were operated by the Coast Guard. So we stretched the facts a little for the purpose of the script."

Stretching the facts for the purpose of a low budget is also evident in a contemporary news clipping from a Cayucos newspaper, which stated that VanWick Productions were in town on March 26, 27 and 28 taking motion pictures "of the local community... for a TV geographical study of California," according to the spokeman, "I William Payments."

"J. William Berwick."

"You don't like to call too much attention to yourself," shrugged lrv. "People may not've approved of us shooting a monster picture in their little town. Years later when I shot Hitchhike to Hell, about a homicidal rapist, a highway patrolman cruised over to ask what we were doing, I



Above, the Monster carries Jeanne Carmen from the Port Conception lighthouse. (Note shadowy crewman lurking in the doorway.) Insert double bill poster art promoting *The Monster of Piedras Blancas* as winner of "The Famous Monsters of Filmland Shock Award."













explained that I was helping out on a student-film documentary that warned against the evils of hitchhiking. He congratulated us on doing our civic duty and drove on. Of course, he had no idea we were shooting without permits, that we were doing an exploitation picture with violence, nudity, all of that. You learn to keep these things to yourself."

Kevan created a monster suit for the project that was without a doubt the ugliest, most deliberately repulsive and horrifying creature he had ever done. A body with layers of scales like the Gill-Man were customized by bulky shoulders, distended veins, grotesque feet (cast from the Mutant molds from This Island Earth) and oversize claws with bubble-texture skin, courtesy of The Mole People, which Kevan had also designed. The face was a demon from hell, an angry caricature of hate. The scalp was egg-shaped like the Mole People, with vestigal horns poking demon-like from the forehead. The beady eyes were half-hidden beneath a furrowed brow, and the broad nose flared around into fang-like extensions that dripped over the mouth, sculpted into a down-turned snarl,

Comparisons to the Creature from the Black Lagoon design are apt. The Gill-Man was certainly more anatomically correct for a half-human amphibian throwback, but its frog-like mouth often gave it the appearance of baffled stupidity. The Piedras Blancas monster looked permanently furious.

Pete Dunn was the man in the green rubber suit. "Oh, he was such a bad actor," said Berwick with a gentle laugh. "He was a stuntman, and he desperately wanted a part. He also played the guy who gets his head torn off. [So in effect, he's holding his own head.] But the stunt work was great."

Contemporary news items in the Cayucos paper stated, "Pete Dunn, who usually plays cowboy roles...only recently recovered from an injury received while playing an Indian role in a movie featuring Jeff Chandler" (possibly Jack Arnold's western, Man In the Shadow).

"We've got home movies of the shoot," said Wayne Berwick, "and there's shots of me playing with the monster. He could only stay in the suit 10 minutes or so at a time, it was so hot. Pete Dunn was a real gentle guy, and I'd watch him zip the suit on and put on the head, but—it's weird— I had nightmares for weeks after that."

Looking rather like child actor Charles Herbert (Colossus of New York, The Space Children), young Berwick's one scene is memorable. Little Jimmy, kicking around



Actress Jeanne Carmen signs autographs for the many townsfolk who visited her on location.

the deserted general store, spots a quarter on the street. He briefly looks for the owner, decides finders are keepers, and heads into the store. A moment later he runs wildly through town to the cemetery, having found the body of the murdered Kochek.

That graveyard was old-fashioned, very picturesque," said lrv. "All the headstones had little photographs on them, laminated to protect against the weather, and the pictures would show these people with this little smile on them. When we shot the funeral sequence—that's where he runs up and yells, 'Murder, murder!'-I had Wayne 'way off, maybe 100 yards from camera. We were set up by the grave site and I yelled through the megaphone, 'All right, Wayne, just come in and I'll tell you exactly what to do!' He yelled back, 'Dad, I know what to do!' He was a bom

The acting is as good as any independ-

ent film of the time. Certainly the principals' performances are competent. Tremayne and Harmon have the meatiest roles and make the most of them. Sullivan is affable and intelligent in turns. Jeanne Carmen isn't asked to do much except flirt and be terrified, but does both well. Only Frank Arvidson is way over the top as the garrulous grocery store owner. His bogus accent and Chase's risible dialogue make the character sound like comedian Dan Aykroyd doing a comedy bit. Locals filled out many of the silent bits and one-line

"The girl, Jeanne Carmen, was a trickgolfer," explained Berwick. "Back in those days, you had sort of an opening act in golf tournaments. She'd come out and hit a ball that would knock a cigar out of a guy's mouth, putt a hole-in-one every time, that sort of thing."

Irv's son was not immune to Carmen's charms. "I was hot for her even then, she was so sweet," recalled the younger Berwick (later the director of Microwave Massacre with Jackie Vernon and Attack of the B-Movie Monster, in which Harmon reprised his lighthouse keeper role) "I had a big crush, and was really upset when I saw her on the beach rehearsing this love scene with Don Sullivan. I didn't know exactly what they were doing, but I knew I wished it was me."

'I encouraged that romance between them," said lrv. "When you do that with your leads, the love scenes between them are a lot more real."

The local gossip column, which generally ran tidbits about H-O railroad hobbies, or an upcoming dessert party, had a field day with the Piedras Blancas love scene shoot.

"A shiver went over the spectators," read the column Thru the Hole In the Hat, "as they watched Don Sullivan and Jeanne Carmen plunge into the cold surf... as part pimples' melted away at the tender love

Continued on next page











#### PIEDRAS BLANCAS continued

scene that followed." The week after the company left, an atmospheric photo of Dunn in the monster suit ran in the Cayucos Telegram-Tribune.

"We had to do a 72-minute picture and we shot it all in six days, working 16 hours a day on the average. The only trouble we had was the day it rained. The bus got stuck in the mud and we had to all push it out. We were covered! We did interiors that day, but we blacked over the window to cheat the time of day. You can tell those scenes if you watch the picture."

The town of Cayucos (or, more poetically, Cayucos-by-the-Sea) was chosen for its picturesque small-town feel: wooden slat sidewalks, flat one-lane streets with views of the occan, small sea-front shops. The town has not changed much over the years, and "Al's Cafe" still stands. In 1959, it doubled as the "studio commissary." Recalled Berwick, "We couldn't really afford a catering service, and there wasn't anything in town like that, so Al's Cafe closed during lunch hour for us. My wife Mary and Jack and I would bus tables and wash dishes. It was a very happy group, and I don't think I've done a picture since then that was as much fun."

"It was like a big picnic for me," said Wayne Berwick, "because we took over the entire little town. I remember sitting in the store with local kids outside wanting my autograph—and I could barely spell my own name!"

Once the movie troup arrived at Cayucos with the lobster-man in tow, there was no way to be inconspicuous. Local reporters filed excited stories about the Hollywood production being filmed right in their home town. According to local papers, "some 500 people watched...and enjoyed the jovial antics of (Les Tremayne and Forrest Lewis), both on the set and between scenes."

Though the Coast Guard gave permission to shoot on the lighthouse property, the local commander absolutely forbade the team shooting from the interior of the light itself, for fear of damaging the expensive beacon. "We were everywhere except inside near the light," Berwick said; "the spiral stairs, the grounds, even the balcony. The wind was so fierce out there I'd yell to someone four feet away and they couldn't hear me.

"Anyway, we needed to make a shot from the inside of the light, through the glass, to use on the fade, on the kiss when we put 'The End' on screen. But this commander just would not allow it. So Jack took him to the local bar, started buying him drinks, shooting the breeze, and kept him sloshed and away from the lighthouse, and that's how we were able to get our shot."

The local papers reported that incident thusly: "Producer Kevan stated that Commander Bob Cannon of the Coast Guard cooperated fully."

Many of the Piedras Blancas crew were top pros at U-l: film editor George Gitens, propman Roy "Eddie" Keys, mixer Joe Lapis. Berwick gave Luana Sherman (daughter of Against All Flags director George Sherman) a chance to jump from apprentice to full-fledged script clerk. Bill Warren's usually accurate Keep Watching the Skies (McFarland & Co., 1986) credits Ben Chapman as Production Manager, but that is denied by Berwick. "No, Ben wasn't on the shoot. He played the Creature, too, in the first picture, but he didn't do Piedras Blancas."

"Everybody wanted to stay busy," said lrv, "and most of them had money in the picture as well. We had a brilliant cameraman, Phil Lathrop."

Lathrop later lensed Experiment In Terror; Lonely Are the Brave; The Pink Panther; Point Blank; Earthquake; I Love You, Alice B. Toklas; The Driver and National Lampoon's Class Reunion, an ecclectic cross-section of styles. He's been nominated for five Emmy awards and has won twice. "I started as a D.P. (Director of Photography) in '58," said Lathrop, "under contract to Universal. This was one of the first shows I did after that, in early 1959. We were all Universal people. Everybody was working for nothing, a crazy set-up. I never put money into it, because it always takes such a long, long time to get it back.

"We started on Monday, ran through to the next Sunday, up on the other side of Santa Maria," continued Lathrop. "Back in those days, we weren't used to shooting on practical sets. If you did locations, you shot exteriors, then came back to the studio for interior sets, where you had your lighting high on scaffolds. We were very cramped, working on real locations for interiors, and we had to work fast, get a lot of stuff done. Luckily, we were all like





Top down, TMOPB camera crew sets up for shots both at the lighthouse and on location in Cayucos. (That's Irv Berwick aiming the camera at son Wayne's feet.) Jeanne Carmen dishes up some cheesecake on the beach, while leading man Don Sullivan makes like a monster behind.









Across top, Jeanne Carmen gets ready for bed as a "peeping monster" approaches the lighthouse window. Above, Pete Dunn (half out of monster suit at far left), Carmen and Berwick on the set.

family (that's the way it was at Universal back then), the same gaffers, the same sound people, so everybody was used to working together.

"It was done so quickly. I recall we had a couple of meetings at Kevan's house in Beverly Hills, then hopped into this bus and were off. We should've had another couple weeks to prepare, looking at what you have to do, planning ahead of time. Ben Chapman wasn't on the shoot, no, but we could've used somebody like that, a manager. We had a grip truck from Universal, but we had no idea how many lights we'd need, what kind of dollies, and so on. For example, shooting in the lighthouse was hard because we weren't able to lay anything out. Jack, I don't think, had everything under control. Out of neces-

sity, we ended up doing a sort of documentary look to the photography." The coastal location lent itself to gloomy shots of the rocky shore.

There are logic holes in the script, as pointed out in Warren's book. Why does the Monster attack before Sturges is laid low and cannot feed it? (Or why hasn't it attacked before this?) Why doesn't the monster eat fish? Why does it rip heads off? (Warren suggests that perhaps it's like walnuts: hard to crack but with good stuffinside.) Isbeing lonely reason enough for Sturges to harbor a snorting, drooling Diplovertubron? (a bogus dinosaur name, meaning "double-thunder-bone." Figure that out.)

But it was designed as a fright film, pure and (occasionally) simple. And it deliv-

ered the goods. Bloody heads were uncommon in 1959, and the sight of a crab scutting over it in the sea cave is creepy and revolting. ("Igot the crab, too," Wayne Berwick noted.) Berwick kept the monster offscreen deliberately until late in the picture. "You have to do that for atmosphere," he insisted. "If you brought the thing out right away, there'd be no big fright if you kept seeing it; you'd get used to it. So the first time you really see the monster's face is when the girl sees it and screams." That close up is still effective, the scowling reptillian face lurching through the darkness, globs of drool pouring from its maw. "It's just water, but it works," laughed Berwick. "Anything that works in the film, I'll take credit for.'

Continued on next page





Top, lighthouse keeper John Harmon puts out a plate of meat scraps for his favorite pet monster. Bottom, a giant sea crab investigates the decapitated head at the mouth of a cave. Right, the monster brandishes his torsoless trophy, bowling ball style, along the shoreline at dusk.



FILMFAX 57

The film was released by a company called Filmservice Distributing Corporation in late 1959, region by region, on a double-bill with a potboiler called Okefanokee, starring Peter Coe and Henry Brandon. Piedras Blancas played for a few years theatrically, but was sold to National Telefilm Association for syndication in the early 1960's; NTA now owns all

Reviews were mixed, often noting Lathrop's camerawork and Kevan's monster design. Publicity bragged that the film received "The Famous Monsters of Filmland SHOCK Award." Regular readers of the then-new Famous Monsters magazine wondered what precisely the "Shock Award" was. So did its editor.

"I was walking down the street in Brooklyn," remembered Forrest J Ackerman, "and I saw a poster for the film with 'Shock Award' on it from my magzine. I had no idea what that was. That was the first time I ever heard about it. I think maybe the producer took my publisher out for drinks or something.

No other film was ever honored with the "Shock Award." Perhaps no other picture ever came up to the high standards of

FM publisher James Warren.

Piedras Blancas proved a mixed blessing. It was financially successful enough to inspire Kevan and Berwick to make two more features together, The 7th Commandment ("Elmer Gantry was a big picture, so we did our own evangelist film.") and The Street is My Beat, with John Harmon. If anyone out there has copies of those films, I'd like to see them," said Berwick. "I can't find them anywhere."

In the early 1960's, Kevan left the motion picture business entirely, founded a cosmetics company and later sold it for a large profit. Though contacted occasionally by fans who have grown to be monster-makers and producers themselves, he politely but firmly refuses to talk of his motion picture days.

Irv Berwick produced and/or directed 40 features with glorious exploitation titles such as Hitchhike to Hell, Malibu High and In Hot Blood, plus educational films, religious featurettes, and TV commercials, some for Kevan's company ("Who else was he going to ask?" joked Irv.) He also did dialogue-director duties on Rough Night in Jericho for his friend Arnold Laven, and was a second-unit director on Spartacus ("But almost everyone in town worked on that," Irv stated.)

"I got a reputation for being on time and on budget," Berwick said with justifiable pride. "Every picture I've ever made was finished on budget and was distributed. But I never got to make an 'important' picture, I was never given the budget. People couldn't see me as anything else but 'King of the B's."

A few years after Piedras Blancas, lrv was approached by sci-fi cult figure Edward D. Wood, Jr. 'Eddie was such a nice guy," recalled Berwick, shaking his head, 'but he made the absolute lousiest pictures in the world! He said, 'We ought to do movies together. I'll write them and direct them and produce them.' I looked at himand said, Then, what's left for me to do?' Eddie smiled and said, 'Oh, you can be my helper!" Unfortunately, for cult-movie buffs, that partnership never happened.

However, Berwick did work with Zmovie producer Larry Buchanan (auteur of Mars Needs Women and Zontar the Thing From Venus), working on The Loch Ness Horror, which barely received release. "Larry's an old friend," smiled Berwick. "It was the kind of shoot that we were used to: not enough time or money."

The career of the "Diplovertubron" continued. That familiar snarling face cropped up on a different green body in an episode of the Ivan Tors Flipper show which involved a movie company shooting a sea monster film. Various make-upartists and mask-makers have reproduced the Monster's image for private collectors or themselves, and the classic photo of the beast holdingthe severed head has appeared on heavy-metal record albums.

Miniature experts Bob and Dennis Skotak and makeup effects creator Mark Williams were working for a time with Wayne Berwick and the author of this article on a sequel, using a variation on the Kevan design. They had hoped to cast Tremayne as an older Doc Jorgenson. Williams and Bob Skotak even drove to Cayucos to scout locations. However, NTA would not release the rights. "I didn't understand that attitude at all," said the younger Berwick. "It's not like my dad's film could be a huge money-maker for them."

"If anything, we'd make the original more valuable for them," added Williams. "Look at The Fly, Invaders From Mars, when you remake something, people get

interested in the original."

Monster of Piedras Blancas remains a perennial favorite in Cayucus, California. They show it every year, on the 4th of July and Halloween," said Berwick. "And there's a fan club that gets together every now and then and calls me long-distance. How about that. Thirty years later."

## EXPLOITATION

#### EXPLOITATION IDEAS FOR "THE MONSTER OF PIEDRAS BLANCAS"

Build your entire campaign on the We will NOT insure our Patrons against Shock-Effects, when seeing "The Monster of the Piedras Blancas" idea — the "See It at your OWN risk" presentation. Use this approach in ads, on the radio, etc.

#### RADIO COPY (20 SECONDS) FOR "THE MONSTER OF PIEDRAS BLANCAS"

Waining! When you see "The Manstei of Piedias Blancas" at The (Name) Theolie . . . you do so at your own risk! The management will NOT insure its patronage against Shock Effect! If you scare easily...have a weak heart...taint at the sight of blood ... DO NOT SEE "The Manster of Piedras Blancas"...but il you want the thrill al a lifetime see this picture tanight ot the (Name) Theatre

See the Ghowlish Crob-Man...he will Curdle your Blood. Holf-Crob... Holf-Mon. he Terrarizes o Town in "The Monster of Piedros Blancos" of the (Name) Theotre...NOW!

#### 20 SECOND TV TRAILER

A 20 second TV trailer for your local station is available. It features spine-tingling and blood chilling scenes from this exciting film. Order it now from National Screen.

Before "The Monster of Piedras Blancas" opens at your Iheatre, build a "Horior Box" in your lobby. Place a large piece of ice and some rocks in a curtained box with a greenish light in it. Throw some seaweed in it, several large crabs and the head of a male fashion model, with ketchup at the base. Use a "Groan Box" sound effect if possible.

#### CATCHLINES

"THE MONSTER OF PIEDRAS BLANCAS"

See the Glusdish Crab-Man Crawl Iron His Cave of Throm to Terrorize a Prograhid Californian village!
A Gristarean-Minatte, Left by the Tule of Time, Terrorizes the Modern Winh!

#### SHOCK AWARD REPROS FOR EXPLOITATION Special Mat Available

"The Monster of Piedras Blancas" has been awarded The Shock Award of the Year by Monsters of Filmland Magazine. The plaque Award is featured in the advertising section of this press book. Through your National Screen Service a large, three column by eight inch mal of this Award is available.

Buy this mat and have your printer run off a number for you to mail out to your patrons, insert in newspapers, or have distributed door to door

Another use for the Shock Award would be to give them to your patrons as a follow. Through on your "Shock Insurance" campaign. They should be given to the audience as They leave the Theatre as evidence They are "Shock Proof!

#### EXPLOITABLE IDEAS

On note 203A and 302A — have you likal newspaper cul out a section of the mat, through the body of the gul, allowing her hirad and legs to stinw, then usert a stereotyped "CENSCIRED" to whet the newspaper realiers' appetites the 40 x 60 display poster, cul out the "Sbock Award Winner playtre and rooms in for feature display in liabby in in Box-office.

#### MONSTER PARADE

## PUBLICITY—use this material for Best Results!

#### MONSTER FILM RANKS WITH BEST **GHOUL FARE**

"The Monster of Piedras Blancas," now playing Theatre, is what is referred to in show-business parlance as a

sleeper. A relatively low budget picture with a high entertainment content, this new Vanwick Production is a new kind of horror-show, taut and suspenseful

The monster in the case is a crab man, a crustacean mutate, left behind in the tide of evolution, a sealy creature seven feet tall, a thing driven to subsist on blood, horrible to look upon, deadly to encounter.

This beast of the past ages dwells in a case at the base of some chifs and its existence had been spoken of in whispers as a legend of loathing by the residents of those parts for some

The lighthouse keeper, played by John Harmon, knows that someone, or something, strange, is dwelling in the cave at the hase of the cliffs, and fearing harm to himself or his daughter, prettdy portrayed Jeanne Carnen, secretly leaves lood for the creature.

ature.

Then two fishermen are lound dead, their heads severed, their bodies drained of blood. The sherif, Forrest Lewis, and the doctor. Les Tremayne, and a young biologist, the girl's sweetheart, played by Don Sulhvan, endeavor to solve the mysterious murders, but three more take and Mercurp historial for install the install the install of the property of the control of the control of the property of the control of the c place and Harmon himsell, is injured.

place and Harmon himself, is injured.

Suspense mounts when the crabereature escapes its cave and creeps up on Miss Carmen. The climus, which takes place in the towering light-house, is thrilling.

Producer Jack Kevan and director Irvin Berwick are to be commended on their defe work in bringing Haile Chace's chilling screen-play to life in such an exciting and salisfactory manner.

#### See Next Page For Monster Exploitation

#### VETERAN ACTOR

Les Tremayne, who plays the doctor in "The Monster of Piedras Blancas," was The Whistler of radio and T.V. fame, and has appeared in less than seventy-three motion pictures. Picture is now at (Name) The-

#### WINS "SHOCK AWARD"

Monsters' Magazine, horror publication, has awarded its Shock Award ol the Year to "The Monster of Pietlras Blancas," the film due at the (Name) Theatre (Date), Story concems a blood seeking crustacean mutate or crab-man.

#### "THE MONSTER OF PIEDRAS BLANCAS"

	CA5T	
The Doctor		LES TREMANNE
The Sheriff		
The Lighthouse Keeper		COMBLE CHOCK
The Storekeeper		
rae , marraerper	with	
Little Jimmy		WAYNE BERWICK
Eddie		
		JOSEPH LA CAVA
Slike	1000	goald in the says a
- Au -	and introduct	ING STANK CAUSIES
The Girl		JEANNE CARMEN
The Box		DOV SULLIVAN
CREDITS		
Producer		JACK KEVAN
Director .		IRVIN BEHWICK
Screenplay		C. FIAILE CHACE
Director of Photography		PHILIP LATHROP
Film Editor		GEORGE GITTENS-A.C.E.
Sound		JOSEPH LAPIS
Recorder		JAMES V. SWARTZ
Assistant Director		JOSEPH CAVALLIER
Chief Plectrician .		THOMAS OUTLLETTE
		WALTER WOODWORTH
Set Operations		DOLE PILE
Muster of Properties		ROY E. KEYS
Script Supervisor		LUANNA SHERMAN

Seript Supervisor

Running time—71½ minutes—6435 feet

Released by Filmservice Distributing Corporation

For wide (1.85) and standard screen.

(Synopsis: not for publication)

A light-house keeper (John Harmonl, who lives with hic daughter theanic Carmon), is consinced that the legendary monster of the white chills dwells in a case near where he tends the light. He puts out lood for the creation.

chills dwells in a cake near where he tends the light, the puts out lood for the creature.

When two fishermin are discovered mardered, the sheriff (Furrest Lewis), the doctor (Les Tremasine) and a young biologist, in love with Misc Carmen (Don Sullivan), investigate.

Hannon is injured when trying to save three other men from the clitches of the crab-main. The monster, chased from his cave, creeps up on the lighthouse and the ansuspecting girl.

The light-house keeper saves his daughter by inverting the great light upon the scally creature, but the beast corners him on the cat-walk of the tower and flings him to the rocks below, only to be slain itself when its pursuers earth up with it. pursuers eatch up with it.

#### TRICK GOLFER STARS

Jeanne Carmen, who stars in "The Monster of Piedras Blancas" at the (Name) Theatre, is a championship trick goller who specializes in a "hole in one" from anywhere within tlurty feet of the pin!

#### **MONSTER'S** MAID?



OF PIEDRAS BEANCAS IL-AL

JEANNE CARMEN, one of Hollycood's most sought after actresses and models, plays the lead in "THE MONSTER OF PIEDRAS RL4M.45", man to open at the Theater.

#### "Breath-taking" Costume

Pete Dunn, who plays The Monster in "The Monster of Piedras Blancas," could only wear his Crab-Man make-up and costume for half an hour at a time. The close rubber and plastic horror suit stopped perspiration so that his skin could not "hreathe"!

#### MONSTER STRIKES AGAIN!



#### **VETERAN STAR**

#### SCREEN LOVER



THE MONSTER OF PIEDRAS BLANCAS IT CI



OF FIEDRAS BIANCAS (1-8)

Theater.

LLS TREM 41NE, scho has por- DON SULLIVAN, young leading trayed dozens of parts in both man, can now be seen in "THE motion pictures and T.F. can now MONSTER of PIEDRAS BLAN-be seen in "THE MONSTER OF PIEDRAS BLANCAS", at the CAS", now playing at the CAS", now playing at the CAS".

#### "The Monster of Piedras Blancas" Gives Science Fiction Touch to Harror

The producers of the picture. "The Monster of Piedras Blancas" have Monster of Fiedras Blancas" have skillfully hlended the science-fiction technique with that of the more seasoned horror type of entertainment made so popular with such favorites as "Frankenstein" and "Dracula".

In this thriller booked into the Theatre we have the scientific approach in that the ghoul is a product of evolution through the ages, in this case a misunated collection of genes which result in a mistate between a man

result in a mitate between a man and a cristacean, a creature with both bone and shell, which to like, mist subsist on blood. The horror exists in the actual

appearance of the Crub-Man and his attack upon a small Californian community, and that settlement's shock as they realize the peril lor what it is. This makes lor excellent suspense, with the final tracking down and disposal of the monster becoming an exetung chase and denouncent.

The Moneter of Piadore Phases

"The Monster of Piedras Blancas" was produced by Jack Kevan and directed by Irvin Berwick from a screenplay by C. Haile Chace, Les Tremayne heads a cast composed of Forrest Lewis, John Harmon, Frank Avidson, Wayne Berwick, Pete Dunn, Joseph La Cava, Jeanne Carva and Don Sullivan,

#### MONSTER FILM HAS INTERESTING LOCALE

(Advance reader)
Those who like their horror shows both bloods and bloods-chilling are in for a treat when they see "The Monster of Piedras Blancas" which opens at the (Name) Theatre (Date). The latest model from the Hollywood ghoul factory is a crub-man, subsisting on the blood of humans, a crustacean mutate left behand by the ide of evolution, dwelling in the

tide of evolution, dwelling in the caves beneath the towering cliffs of a section of the California coast.

Photographed at Pt. Conception in California, the picture's finale takes place in the towering confines of a lighthouse, and an exciting climax to a new experience in Lorror.

The cast in this Vanwick Production includes Les Tremayne, Jeanne Carmen, John Harmon, Forrest Lewis. Frank Arvidson, and Don Sullivan, Jack Kevan produced and Irvin Berwick directed from Haile Chace's screenplay,

THE MONSTER OF PIEDRAS BLANCAS 12-AL

MONSTER LURKS FOR LOVERS

#### An Outspoken Conversation with

# ROBB WHITE

Another Kind of Horror Story from the Man who wrote Movies for William Castle, a.k.a.''The Abominable Showman''

Interview by TOM WEAVER and JOHN BRUNAS

Of the small group of Hottywood film-makers who made the ghost and honor genre their specialty during the 1950s, the late producer/director Witliam Castle was the most unique. His name overwhelms the nostalgic film fan with vivid memories: a creaky, luminous skeleton sailing from the screen into the audience (House on Haunted Hill); the guarantee of a free burial, insured by Lloyds of London, should a patron expire from fright (Macabre); and, most remarkably, audiences being literally swept into a fitm's action by small vibrating motors affixed to the bottoms of theater seats (The Tinglet). These were but a few of the unorthodox ploys engineered by Castle to lure thousands away from their television sets and back into the faltering theaters of the era.

Too often overlooked by fans of the films of William Castle, writer Robb White was partnered with Castle during this most popular and productive pe-

riod. Born in the Philippine Islands in 1909, White was a preacher's son who held a wide variety of odd jobs before landing in the Navy during World War II. White initially collaborated with Castleonthe short-lived television series Men of Annapolis, then joined forces with the enterprising producer/director on the horror thrillers Macabre, House on Haunted Hill, The Tingler, Homicidal and the kiddie-oriented "chiller" 13 Ghosts. The self-described "ol' country boy from the South" (he still has the Dixie accent to prove it) recently basked in fond memories of this classic quintet as well as some not-so-fond remembrances of Hollywood's "Abominable Showman."

FAX: How did you first meet William Castle?

WHITE: Afterseven years in the Navy I went back home to Thomasville, Georgia, back to my wife and children that I dtdn't know. One day I got a call from a

guy in Hollywood and he asked me if 1 wanted to write for television. I told him no because I didn't think they'd pay me enough money. I was making a pretty good living as a freelancer then. Our Virgin Island was a best-seller for 18 weeks. I also got \$186,000 for it from Readers Digest, which was a lot of money in those days. So I told this guy, no, 1 didn't want to write for TV. Then he wrote saying he'd pay \$4,000 for a script for this series he was going to do. His problem was, his series was called Men of Annapolis, and he didn't know any-body from Annapolis who knew anything about writing a TV script (laughs)! So I went up to Annapolis to meet this fellow, William Castle. The first time 1 met him he was squeezing two tennis balls (laughs), and I thought, "What the hell is this?" Tums out he wanted to stop smoking, and that was the way he was going to do it. He showed me a script, and it was idiotic! I went back to my hotel room, and by moming I had a script for him which was the first one that the Navy would approve.

I remember that after I had written about six or seven scripts for Men of Annapolis, I was talking to Bill one day when he happened to mention the Writers Guild and I said "What's that?" You can't write fortelevision without belonging to the Writers Guild, but how was I supposed to know that? He tumed white as a sheet and went into a panic (laughs)! FAX: One of the directors on Men of Annapolis was Herbert Strock, and he has stated that, in his opinion, Castle didn't seem to know some of the most basic things about directing.

WHITE: Bill was a cut-and-print director. He'd say to the actors, "Do such-and-such a thing," and he'd never take an-

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JOHN BRUNAS is a New York-based freelance writer who has appeared in Famous Monsters, Fantastic Films, Fangoria, etc.



Allowe: Vincent Price goes over his script with writer Robb White (right) during a break in the shooting of William Castle's cinemacabre classic, House on Haunted Hill.





Photos: Serious screaming was an absolute prerequisite for every Castlefilm coed. Grade-A "screecher's pets" are seen here airing out their lungs in a variety of classic scenes from Robb White's House on Haunted Hill (far left), 13 Ghosts (above left), and Macabre (above right).

other shot because it was too expensive! He liked to call himself the "King of the Take One." t wrote twenty-eight episodes of Men of Annapolis, and made a whole lot more money. After that series was over I went out to Hollywood to talk to Bill because we agreed to go into business making horror movies. He said we'd go into it fifty-fifty—"finkty-finkty" was his term.

Bill was absolutely the coldest, most

Bill was absolutely the coldest, most ruthless comman I've ever known. All he knew was promotion, but he really could sell anything. The first movie we made was Macabre, based on a book called The Marble Forest. Bill got his old friend Howard W. Koch to agree to help us out on the picture, and I put up the money. Bill said he was going to put up lifty percent and I was going to put up the other lifty percent, but somehow he couldn't quite make it. So, I put up the money, \$86,000 cash, which is what the picture cost.

Carolyn Craig screams convincingly in this publicity shot from House on Haunted Hill.

FAX: Who had chosen The Marble Forest as the basis of your Hist film?

WHITE: Bill had. He gave me the book and said, "Write a movie about this." The Marble Forest had been written by twelve mystery writers. Each one of them had written a chapter, so it was just a mishmash. t read the thing,t didn't like it, I didn't understand it and I couldn't see any point in trying to make a movie of it. So in writing my screenplay I just ignored it. I wrote a screenplay that had nothing to do with the book, and Bill never said anything about it! My screenplay did have the essence of the little girl supposedly being buried alive in the ground, but that was all I took out of it. But then those twelve mystery writers all got mad and said, "Why did you change this, that and the other thing?" We paid them \$2500, I think.

FAX: Were you on the set of Macabre? WHITE: Yeah. It only took six days to film, I think. (laughs) We did it in a hurry! As soon as production started I learned what Bill meant when he called himself the "Earl of Deferral." We deferred everything, even the cost of the fitm! We didn't pay anybody! We deferred all the salaries, including the actors, even (star) William Prince's. I don't know why we got him. He came all the way from New York. I couldn't see that, but Castle wanted him.

I didn't know anything about making a movie, and I made myself very unpopular right away. I remember one day I was talking to this old guy and I asked him, "Which one is the best boy, and what does he do?" And this guy said, "I'm the best boy!" (Laughs.) He must have been at least sixty-live! Then there was the script girl who claimed to be thirty-five and would never see lifty again. tasked Bill, "What the hell do we need with an art director?" because I knew we weren't going to be putting up any paintings! I didn't know a damn thing about the movies, but I tearned. FAX: Where was Macabre shot?

WHITE: Most of the outside stuff was

shot in Chino, Califomia. The rest was filmed in the Ziv Studio on Santa Monica Boulevard. The fancy house where the btind girt (Christine White) tived was Lance Reventlow's mansion up in Beverly Hills. He had a swimming pool that went from inside to outside and five Ferraris in the garage, tt really was an elegant place. Howard Koch got us that place for next to nothing; I think for \$75. Later we got sued for messing up the carpet or something (laughs), but they dropped it when they found out we didn't have any money!

FAX: There was lots of great atmosphere in the graveyard scenes.

WHITE: The graveyard was very simple. We went over to MGM and rented twelve tombstones that you could move around and made a huge graveyard out of them. The open grave was a box on the set, that you could shoot from above and below and stuff like that. Then we smoked up

Continued on next page



William Castle poses with publisher-to-be Stephan Jochsberger during a 13 Ghosts promotion in 1960.

# courtesy of David Hoga



Above: Judith Evelyn is driven near the brink of insanity in The Tingler written by Robb White.



Carolyn Craig and friend from House on Haunted Hill demonstrate the aesthetics of flesh and bone.

#### ROBB WHITE continued

everything and shot the scenes inside the

FAX: Where were you and Castle headquartered at this point?

WHITE: We were in the Ziv building, upstair, in a room where they had old files. We had a desk and two chairs.

FAX: Didn't Koch and his partners (Aubrey Schenck and Edwin Zabel) have

money in the movie?

WHITE: No, they had little pieces of it. percentages, but they hadn't put any money in the film. Zabel was supposed to give us all the western theaters, because he was a big theater owner. Schenck just stood around and rubbed his stomach. I guess they did something for us, but it wasn't visible to me. Koch came out to Chino as we were shooting the thing, and he got a lot of things done that Bill didn't know how to do, and I couldn't. He was a buddy of ours. He also found us a good editor for the picture, that sort of thing, and gave us good advice. Howard was the only guy l remember liking down in that town

FAX: Part of the problem with Macabre was the ho-hum cast.

WHITE: Right, and the fact that it was so sloppy, and cheaply done. But that cast was the best we could afford, because Bill didn't put up anything! The reason we were able to make Macabre so cheap was that I went around in a Volkswagen, wore khaki pants, had a Southern accent, and people just didn't want to charge me the money that they'd charge a production crew from Columbia or Paramount or somewhere. As I said, we got that fancy house for \$65 or \$75. They didn't know that we were going to tear it up, though! FAX: One actor who did do a good job in Macabre was Jim Backus

WHITE: He was a good, solid man, and he hated both of us! Bill promised him a big salary, which he didn't get, and that kind of thing. Originally Bill didn't want him because people might think he was Mr. Magoo. I liked Jim Backus. I insisted on him, so we had an argument about that. FAX: Do you appear in any of the Castle

films that you wrote?

WHITE: Yes, in Macabre. We had shot the scenes in the graveyard but we had forgotten to take a shot that we needed of somebody's feet walking on some gravel. So I walked on the gravel. My feet are in the movie (laughs)! But that was the only time I appeared in one of these films. I didn't want to have to join any more guilds! FAX: One interesting touch in Macabre was the way you cut back and forth between the action and the clock, to underline the passage of time.

WHITE: That was my idea. As a book writer, you have to have a cliffhanger every now and then; you have to stop and start another whole thing, and let the last partsinkin. That's what the movie needed, something to pace it. So we got the clock. FAX: Did Castle have any trouble arranging the Lloyds of London insurance policy gimmick?



Top: Terror in the aisles in The Tingler. Above: A sexually ambiguous Jean Arless in Homicidal.

WHITE: That I don't know. He was doing that while I was writing the screenplay down in Thomasville. Bill told me he had it all sewed up before I started, but you never could tell what was true with him. I do know that Bill was very pissed off that nobody died watching the picture (laughs)! FAX: How did Castle treat his actors?

WHITE: He was nice. The only time I saw him get mad at an actor was with the girl (Jo Morrow) in 13 Ghosts. She was supposed to be playing a teenage girl, but she wouldn't wear a bra. She came flopping in there all the time. This pissed off Bill because it made her look like the grown-up she really was. She was supposed to be playing a sweet little girl, not a working whore. And, she was a method actress. I recall in one shot, she came in, stopped and said, "I don't know who I'm supposed to be." And Bill said, "All you're supposed to do is get your ass up here and put your feet on the mark!" (laughs.)

FAX: Once you turned in a script, would Castle insist on changes?

WHITE: No, very seldom: I do remember that I put one line in Macabre that didn't sit too well with him, though. One character's name was Polly. Somebody asked her if she wanted something to eat and she said, "Yes, we haven't had a cracker all day." Well (laughs), Bill didn't like that, and I don't blame him. It took away from the "spellbinding" mood of the movie! But I thought it was funny.

When Macabre was finished, we invited Howard Koch and Schenck and Zabel to look at it, in a screening room on the Ziv lot. After we finished showing them the movie, Koch took me by the elbow and he said, "Come on out." We stood out on a





Top: Pamela Lincoln screams out The Tingler. Above: Rosemary DeCamp costars in 13 Ghosts.



Above: In a harrowing scene from House on Haunted Hill, terrified Carol Ohmart falls into a hidden pool of deadly acid after being menaced by a "fiving" skeleton in the wine cellar.

balcony and looked at Los Angeles for a while, and he said, "That is the worst movie I have ever seen in my whole life. I just advise you to forget the \$86,000 it cost you, and take up another line of work." The problem with that suggestion was the choice of paying the deferrals or going to jail. So Bill and I trudged around Hollywood with our cans of film until, at last, Allied Artists agreed to handle it, putting up \$5000 ad money and taking 30% off the top, leaving us 70% to pay the deferrals. The only thing the picture had going for it was Castle's Lloyds of London policy, but Macabre just took off and we made a lot of money. Bill told The Saturday Evening Post we made \$6,000,000 on Macabre. The LR.S. came roaring down to my house and said, "You didn't show that on your return!" Well (laughs), they determined what the figure really was, and I didn't go to jail.

FAX: Once the money did start rolling in, did you and Castle split "finkty-finkty"? WHITE: No, it turned out that I didn't get my fifty percent. Somehow he got seventy-five percent to my twenty-five or other. When it came to money, Bill could be

very...careless.

FAX: If you disliked Castle so much, how were you able to get along with him for as

long as you did?
WHITE: I didn't have to see him too often.
One time I went to a party at his house but I never went there again. I really didn't want to see him socially.

FAX: About a year elapsed between Macabre and House on Haunted Hill. Did you and Castle go your separate ways during that period?

WHITE: After Macabre was finished I went back to Thomas ville. At first, I didn't

think Macabre was going to make any money. Then, when the money began to come in, Bill called up and asked me if I wanted to do another one. By that time I was getting ready to get a divorce anyway. My marriage had gone to hell in a handbasket. So, I went out to California again and rented an apartment in Malibu, where I did the script. This time we got



William Castle and friends from 13 Ghosts.

some high-classactors: Vincent Price, Carol Ohmart, Alan Marshal and Elisha Cook, Jr., and we made House on Haunted Hill. FAX: Who came up with the basic idea for House on Haunted Hill?

WHITE: I came up with the whole story on that one. Bill and I discussed the ancient plot of having somebody trapped in a house who couldn't get out. That was just so basic that I'd written short stories about that for several years (laughs)!

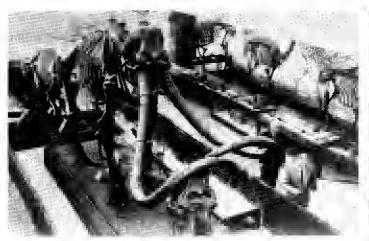
FAX: It also used the plot device of the errant wife, a wife that's no good at all, which seems to be a favorite of yours.
WHITE: Well, after all, I've had two of them! (Laughs.)

FAX: Where did you shoot this time?

WHITE: House on Haunted Hill was shot mostly at Allied Artists. The exteriors were shot at Frank Lloyd Wright's Ennis House on Los Feliz, built during his Egyptian period. We were not allowed to shoot inside, but the guy who owned it let us take a look. It was a very weird house! The ceilings were twenty-two feet high! In one room there was a closet door that was twenty-two feet high and two feet wide with nothing in the closet to hold up clothes or anything else. The man who owned the house had furnished only one of the many rooms with a bed, a chair, a nightstand and, in the kitchen, a card table. He complained that the famous glass walls, which joined each other at the corner with only the edges of the glass panes meeting, leaked when it rained and made a weird screaming noise when the wind blew. And there was nothing you could do about it! The swimming pool was about three feet deep; ten feet wide; a hundred feet long; and in the middle there was the statue of a horse! It was just damned ridiculous!

FAX: There are some people who consider House on Haunted Hill the Citizen Kane of low-budget haunted house movies. You did a great job on that picture.

WHITE: I liked the whole thing, and liked it right from the beginning. I liked Carol Ohmart too, and I was the one who insisted on having her. We could have had Vincent Price for \$12,000, but Bill said, "No, we'll give him a piece of the movie." Vincent got a tremendous amount of money out of it. I went to a party at his house after the movie was out, and he had just bought another painting for about Continued on next page.





Left: Prehistoric spirits from the past on display in 13 Ghosts. Right: Jean Arless raises a carving knife during a tense moment in Homicidal.

#### **ROBB WHITE** continued

\$200,000. I said, "I'm glad we could afford it!" (laughs.) Yeah, I loved Vincent Price, and I still do. Elisha Cook was also a great guy, just wonderful. He came down in a trailer, from up in Bishop or somewhere. I still write to him a lot. I remember that I objected to hiring the guy who played the hero, Richard Long, because he had a scar on his mouth which made him look like he was smiling all the time, even in the grimmest parts. But he turned out to be a good actor and I liked him very much.

FAX: How did Vincent Price get along with Castle?

WHITE; Vincent was a professional "getalong-wither." He knew his lines, he knew whatto do, he didn't need much direction and he gave nobody any trouble.

FAX: Castle's gimmick for House on Haunted Hill was "Emergo"—the skeleton which seemed to appear right out of the movie screen.

WHITE: That thing operated from a fishing reel up in the projection booth. The projectionist's job was to pull the skeleton from the stage, over the head of the audience. We got the thing made and everything, rigged it all up, rented an empty theaier and got in about twenty-two big producers—I mean, John Huston and people like that. We sat 'em down and ran the picture, and then this skeleton floated over them. Well, they thought that was great, until the line snapped and the skeleton fell straight down on top of them. (laughs)! They all got up and walked out!

The government specified how much our skeletons could weigh and made us guarantee that they couldn't hurt anybody if they fell. We finally got it figured out so they worked all right, but then the kids shot them down! They'd come in with everything up to bazookas, and kill our skeletons! Those things cost us more than the movie!

FAX: How did you become interested in becoming a writer?

WHITE: Damned if Iknow (laughs)! I just couldn't see anything that seemed more appealing. I liked writing because it promised some freedom. I was a preacher's son and I didn't have the aptitude that people should have I didn't see any use in going

to work, that kind of thing. I started writing when I was thirteen. There was no money to go to college, so I went to the Naval Academy at Annapolis, Maryland and I wrote all the time I was there. People thought I was crazy. When I graduated from the Naval Academy, I realized that writing and being a naval officer were not compatible; the Navy doesn't hire you nine to five, they own you all day long and all night, too. So I quit, and everybody got mad at me. 1931 was not the time to quite a cushy job as an officer in the Navy.



Elisha Cook in House on Haunted Hill.

I went to Cleveland for some reason and found out that \$700 doesn't last very long. I had to get a job. I lived with a guy named Tex Wheeler, a sculptor, and a very nice guy. Hedrank a lot of corn whiskey and he also had a funny habit: he got up in the morning, put on his cowboy hat and his boots, and took a big shot of whiskey and that's all he'd put on for the rest of the day! A lot of rich Cleveland ladies liked to have him sculpt their horses, that was his specialty. One lady was sitting there one day watching him sculpt. She asked me what I did and I told her I was looking for a job. She said, "Well, go see so-and-so down at the Dupont plant." So I went down there

and got a job as a draftsman, and I drafted a thing called a space ore roaster. I didn't know what the hell the thing was. Then the boss came in one day and said, "We're going to send you down to Newcastle, Pennsylvania to put up this thing you've beendrafting!" (Laughs.) I struggled down there in Newcastle for a long time, about a year and a half, and we got this thing built. Turns out it made sulfuric acid.

FAX: Were you still writing and sending out manuscripts all this time?

WHITE: Yes, I was. I worked for Dupont from eight to six, then from eight at night until two in the morning I did the writing, in a little boarding house. One day there was a letter addressed to me from a magazine. They had bought a story of mine for a hundred dollars. That was about 1933. So I went right up to Cleveland, to the head of Dupont, and I told him, "I quit!" I was a writer!

Anyway, the next job I got was on a schooner, up in Boston---a seventy-two foot schooner where we were going to teach kids school. We were going to take twelve kids as passengers, and this skipper and his wife and I were going to run the boat. I was also going to teach English. All the mothers came down with their kids, took one look at this boat which was then thirty-five years old, and said, "No way!" The only one that was left was this six foot, sixteen year-old kid who looked like something from outer space. So we took him, because we needed the money. The only trouble was, the skipper would not go out of sight of land (laughs)! I had a sextant and a chronometer and knew how to use them, but he wouldn't do it. So between Plymouth and Morehead City, North Carolina, we scraped bottom a hundred and eight times, because the thing had a ten-foot draft on it. It was a bastard to sail-a square-rigged schooner, eleven hundred feet in the mainsail. This kid didn't do anything, and the wife just went around moaning all the time. We ran into a big storm that took all the masts out and things like that, and they decided that somebody had to swim ashore and get the Coast Guard. The wife couldn't go and the kid wouldn't go and the captain couldn't leave his ship, so I had to do it. I put a rope around meand wrapped the end around a





Left: Vincent Price carries a fainted lady through his lab in this scene from The Tingler. Right. Carolyn Craig in House on Haunted Hill.

cleat, and said, "If it's too cold, I'm coming back." So I swam a ways and it was too cold, but when I pulled on the rope, it all came over because he had untied the other end (laughs)! That was lovely. So I swam. in, five miles, in the night.

After that I hitchhiked down to the West Indies, to Dominica, where I got a job with a British preacher. He wasn't there but he had a plantation where he grew oranges and coconuts. I was the manager but he never paid me anything, so I finally had to come back home. I got married in Thomasville, Georgia and we went to the British Virgin Islands and rented a miserable place on Tortola. We paid ten dollars a month for this crappy little house. We started looking around for some better place to live down there, sailed around every day, went to different islands, and one day we ended up on this little island called Marina Cay. My wife went around one way and I went around the other, and we met on the other side. It was a little island, about six or seven acres. So we bought it, for sixty dollars. There was no water, no phone, no electricity—no nothing. We moved in and slept in a shed that we had put up, and built a concrete house on the top of it, which is still there. I kept on writing, and I won a prize. My book called Smuggler's Sloop won for Best Juvenile Book, and I kept writing for magazines, any kind of magazines. I wrote for the Jewish Saturday magazines and the Catholic Sunday (laughs); I wrote for American Boy, Boys' Life; I wrote as a woman in True Stories, and got raped in a hayloft about once a month! Things got to going pretty good, and we lived there about four years. Then the war started and I was back 💂 in the Navy.

The British government just took that island away from me. They said they didn't like something I wrote, but they nevertold me what. I just heard that the island sold again for \$6,000,000, but (laughs) I didn't get any! They took everything I had. FAX: Were you a fan of horror or science-

fiction films?

WHITE: I hated them. And for years I didn't see some of these movies that I made with Bill Castle. I mean, they're so dumb—God! There's not a worm in your backbone when you get scared!

FAX: You're talking about Castle's gimmick film, The Tingler now?

WHITE: Right. The only thing I didn't like about House on Haunted Hill was that it made enough noise around town to attract Columbia Pictures, who, when 1 didn't want to be bought, swallowed us like a shark.

FAX: They why did you and Castle allow yourselves to be swallo wed by Columbia? WHITE: Columbia offered us fabulous things. Bill was very impressed with Columbia: we had a corner office, we had a bar, we had two secretaries, and it cost us a fortune! But it upgraded Bill, it gave him character. Years before he had been fired from Columbia for some sort of dereliction of morals or something. He never talked to me about it, though.

There was one really odd thing about Bill. For some unexplained and mysterious reason he either couldn't, or wouldn't, or was not allowed to drive a car. This resulted in his late afternoon "dance" routine in every studio he worked. During the last half hour Bill would roam around trying to con somebody into driving him home to his house in the Holmby Hills. During this "dance" period everybody with a car ran around trying to either hide or disappear entirely. I had a Volkswagen, which Bill hated, but I was available to carry him around on his many errands. He

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Inset, top: Just one of many spooky images from The Tingler. Inset, bottom: Margaret Hamilton (Oz's wicked witch) in 13 Ghosts. Right: Vincent Price in House on Haunted Hill.

#### — HOLLYWOOD CULT PERSONALITIES The Unusual Under Scrutiny —

Reassessing the Last Charlie Chan

# Roland Winters

Placing third in this game of Chans was no accident for such an occidental purist

Article by KEN HANKE

ow is the 'Winters of our discontent,' or so many Charlie Chan fans feel about the six films starring Roland Winters. Those six films climaxed the 44 picture series which had begun in 1931 when Warner Oland first played Earl Derr Biggers' fictional sleuth in the now presumed lost Charlie Chan Carries On. And, truth to tell, the former radio actor was neither Warner Oland or Sidney Toler. In fact, Winters barely even looked the part. Unable to wear the requisite "slant-eyed" makeup, Winters had to rely solely on his mustache and goatee, while peering at the world through squinted eyes as a gesture toward Orientalism. The end result, however, looked more eccentric than Chinese.

Yet, Roland Winters did add "something" to the role. In his book, The Detective in Film, William K. Everson characterizes Winters as "an amiable ham," a fair enough assessment, but one that doesn't say it all.Everson also seems to take his criticism of Winters too far when he suggests that the dialogue in the Winters films was "tailored" more for the actor than the character. Whateverelse may be said about Winters and his squinty eyes and excessively Occidental nose, it must be admitted that he spoke more of Biggers' original dialogue from the novels than any actor who ever played Charlie. In many ways, Winters' Charlie Chan was as close as film. ever came to portraying the character as written by Biggers; certainly closer than any portrayal since the earliest days of Warner Oland. (It is impossible to fully judge the early Oland films, since, of the first five, only Hamilton McFadden's excellent The Black Camel [1931] is known to exist, but based on the one film and the script for Charlie Chan Carries On, much of Biggers' Chan was jettisoned in favor of aphorisms—or "Chan-o-grams," as they came to be called—created specifically for

The reason for this sudden outburst of faithfulness to the novels stems from producer James S. Burkett having hired screenwriter W. Scott Darling as head writer for the revamped Winters series. Darling, who had worked on the script for the Oland



Lobby card from The Golden Eye featured Roland Winters and costar Victor Sen Young.

classic Charlie Chan at the Opera (1936), had many dubious traits as a writer, not the least of which was his tendency to recycle earlier scripts. But, unlike many of the previous writers on the series, Darling had obviously read the books, a fairly uncommon practice in Hollywood. The plots of the four films written by Darling were definitely sub-Biggers (whose predilection ran toward elaborate revenge schemes), but the scripts caught much of the novels' tone in the Charlie Chan character, whom Biggers had portrayed as considerably less subscrvient than he had become via Oland and Twentieth Century-Fox.

Admittedly, Sidney Toler had on occasion, especially in his Monogram features, been acid-tongued and sharp-tempered. While this can also be said of his successor on several memorable occasions, Winters' characterization both goes further, in that his outbursts were not limited to chauffeurs and offspring as Toler's generally were, and tempers the ill-humor with a

sense of being above it all. Where Toler tended to become irritated by the imbecility surrounding him, Winters' Charlie has apparently come to expect nothing better, and, on most occasions, took it in stride with a more philosophical manner.

A great deal of the criticism of the Winters films centers around the decision to dispense with some of the elaborate fiction—Charlie's Honolulu connections and multitudinous progeny-that had clung to the Toler films long after the budgets had ceased to afford such luxuries. Considering the fact that Charlie had not so much as set foot in Honolulu in a film (in reality, only The Black Camel had been shot there) since Charlie Chan's Murder Cruise in 1940, it seems only reasonable to entrench the apparent (by now) private detective in more accessible surroundings such as a home in San Francisco. Actually, there was some Biggersian historical justification in choosing San Francisco, since Charlie had visited relatives there in the novel, The Chinese Parrot. The Chan clan couriesy of Jan Alan Henderso

KEN HANKE is a Florida-based freelancer and author of "Charlie Chan at the Movies"





Across top: Winters as Charlie Chan in The Shanghai Chest (left) and The Chinese Ring (right.) Lower right, Winters edges along a shadowy mine shaft in The Golden Eye.

may not have actually diminished, but they have assuredly been relegated to shadowy background in the Winters films, even though Charlie still refers to Victor Sen Young (oddly called Tommy rather than Jimmy) as "No. 2 Son," and, in the last two films, calls Keye Luke's Lee (whose name they got right) "No. 1 Son." It may not have been traditional, but it was a logical move; a Charlie Chan in keeping with the times and the budget.

The first of the Winters films, The Chinese Ring, is a shameless reworking of William Nigh's Mr. Wong in Chinatown (1939), which Darling had also scripted. Apart from replacing Angelo Rossitto's mute dwarf with a mute child and substituting two mysterious Captain "K's" (Kelso and Kong) for two Captain "J's" (Jackson and Jaime), Darling did very little to change his earlier script. However, he did work in such Biggers lines as "Death, my son, is the reckoning of heaven-in this case, most complicated reckoning," Strange events permit themselves the luxury of occurring in strange places," and "Man who ride merry-go-round all the time sooner or later must catch brass ring," while adding some juicy new ones that took full advantage of Winters' superior tone. "Yes, second son of little wisdom," he mutters through clinched teeth at Tommy (whom he'd earlier characterized as "not chip off ancient block") following a typical detecting faux pas by the young man. When Louise Currie tries to extract Charlie's intervention on her behalf at the abuse of Warren Douglas' "big baboon," Charlie demurs with, "Chinese chimpanzee not interfere with monkey business of big baboon." Perhaps best of all, though, is Charlie, bound and gagged, being appraised of the fact that he's going to have the opportunity to "swim back to San Francisco" from 100 miles out to sea. "Not very funny," he grumbles, despite his predicament.

Beyond the opportunities afforded by the script, Winters manages to turn throw-Continued on next page



Photo courtesy of Richard Bojarski

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Above left, the plot comes to a head in The Chinese Ring. Right, Winters carefully examines some evidence in The Docks of New Orleans.

#### ROLAND WINTERS continued

away lines into memorable moments. Winters' response to the fact that Philip Ahn's Captain Kong has heard of him is a simple, "Flattered and overwhelmed," a bit of Oland-esque self-effacement that, in Winters' mouth, becomes a withering cut, suggesting that he is anything but, and fully expects to be recognized. When a police officer assures him that a suspect (a maid) hasn't left the apartment, Charlie, discovering her corpse, dryly agrees, "You

right. Maid not go out."

Another plus for the new approach of the Winters films is the marked change in the character of Mantan Moreland's Birmingham Brown. While the gifted black comic had been a frequent delight (and an insurance policy guaranteeing bookings in Harlem and other predominantly black areas) in the Toler series, he was rarely more than a sidekick, a part of the team, but not really a part of the plot. In The Chinese Ring (1947), he becomes more firmly involved in the proceedings, even to the extent of spotting the fact that Charlie's departure with Captain Kong and Kelso (in reality, a kidnapping) "don't look kosher" and alerting Tommy to the situation-"He left the houseall right, but I don't think it was on his own accord."

Along with Winters and Darling, Burkett signed on a new director, the amazingly prolific William Beaudine, whose credits ranged from Mary Pickford, W.C. Fields, and Will Hay classics to Bela Lugosi and East Side Kids programmers. Beaudine's immense directorial output during his "B" picture years has tended to cloud just what a good director-not an artist, but an intelligent, economical craftsman-he was when given even half way decent material, as he was with his four Charlie Chan films. To understand just how much Beaudine meant to these films, one need only view the second Winters entry, Docks of New Orleans (1948).

Docks of New Orleans, adapted by Darling from Houston Branch's screenplay for Mr. Wong Detective (1938), is, despite its lack of originality, the best of the final six screenplays, and it results in the most enjoyable entry in many respects. The film's major failing is simply the virtual non-direction of Beaudine's replacement, Derwin Abrahams, whose visual approach to the film is somewhere in between Aunt Mabel's with her 8mm Green Stamp Brownie and the cruder works of John Waters. Thankfully, he was either better with actors than with the medium

itself, or the actors needed very little guidance. As a result, Docks of New Orleans is still a very good Charlie Chan film. Had Beaudine directed, it might have been a

As is typical with most of the Monogram Chans, the title means very little. Apart from some stock shots at the beginning, none of the film takes place on the docks of New Orleans or anywhere else. The central premise actually rests on a shipload of poison gas owned by a corporation of dubiously motivated businessmen, who have entered into one of those insane invitation-to-murder agreements where the death of each partner increases the share of the others. The most scrupulous of them, La Fontanne (Boyd Irwin), becomes sufficiently unnerved by the arrangement and a few attempts on his life to seek the aid of Charlie Chan, who, rather conveniently, just happens to be in New Orleans.

The initial meeting between La Fontanne and Charlie (with Tommy hiding behind a screen in his father's study in order to get the low-down) is a pure joy. After telling Charlie of his conviction that he is under constant observation ("Most gruesome conviction"), La Fontanne confides, "I have a feeling I was followed here tonight,"





Above left, Keye Luke costarred with Mantan Moreland in The Sky Dragon. Right, Roland Winters instructs his man, Mantan Moreland.

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Above left, Winters examines a wall safe in The Shanghai Chest. Right, Mantan Moreland is held at knifepoint in The Feathered Serpent.

only to spot Tommy's shoes and raise the alarm to Charlie. "Yes. Was afraid you were about to notice same," Charlie mutters before producing Tommy and explaining, "Small assistant—second son—suffer from sinking spells of stupidity." Tommy's attempts at re-ingratiating himself with his father, prompt Charlie to indulge in a Biggersism originally directed at his overzealous Japanese assistant in the novel, Charlie Chan Carries On-"He who takes whatever gods send with smile has learned life's hardest lesson. I, personally, find it difficult to achieve that smile." Even apologies cut no ice this time. "Yes, well, please be sorry out of my sight, because while in it, vision blurs and find self-control leaving me," instructs Charlie.

Following an abortive kidnapping attempt on La Fontanne and further plot complications in the form of the "swindled" inventor of the poison gas, the case quickly turns to murder the next day with the mysterious death of Charlie's new client. Typically, the police are all set to pin it on the inventor, despite the fact that his gun hasn't been fired ("Man would have to be dead whole year to be killed with this gun. Same have not been fired for many moons," states Charlie), nor was La Fontanneshot in the first place!

"Lookssometimes are frightfulliar," notes Charlie, who might have added that the police are also frightfully thick, allowing him to waltz off with the only clue-a shattered radio tube.

The plot continues to become more convoluted (following the dictates of Branch's original), but is generally of less importance than the wholly wonderful Charlie Chan hijinks it contains. The discovery of La Fontanne's missing car (stolen during the kidnap attempt) provides Mantan Moreland with the opportunity to trot out his vaudeville routine—wherein he and another character continually comment in unfinished sentences in as perfect an understanding as imaginable (a routine immortalized at its wildest in Phil Karlson's excellent Toler Chan, Dark Alibi)-as well as allowing for a fine encounter among Charlie, Tommy, and the police. "Pardon, please, but this is adventurous Number Two Son and this is Chan personal chauffeur," Charlie explains when the police arrest the pair with the car. When Captain McNalley (John Galludet) comments that Tommy "has a head on his shoulders" for finding the car, Charlie responds with another magnificent Biggers put-down from Charlie Chan Carries On (again, originally aimed at

Kashimo), "Oh yes, even melon grown in shade will ripen in the end."

Charlie's accidental discovery of the method in which a radio tube filled with poison gas might have been made to explode is similarly agreeable (and a vast improvement over Branch's original for the Wong film). While examining some mock-up tubes he had made for the case, Charlie is suddenly innundated with the raucous sound of Tommy and Birmingham "digging a little of that 'Chop Suey Boogie" in a duet for violin and piano. One of the notes from Tommy's violin causes the tube Charlie is holding to explode. "Excuse interruption of music festival, please, but would mind repeating excruciating sound made with assistance of cat intestine?" Charlie inquires. When Tommy does as requested, another tube shatters. "Discover something new, Pop?" asks Tommy. "Maybe yes, maybe no," mutters Charlie, covering all bases, and quite forgetting that back when he was



Above, Roland Winters (center, sans Chan makeup) introduces costar Mantan Moreland to Norton V. Ritchey, President of Monogran Int.

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courtesy of Richard Bolarsk





Above left, Roland Winters and Keye Luke discover a victim of The Feathered Serpent. Right, Winters threatened in Docks of New Orleans.

#### ROLAND WINTERS continued

Warner Oland, he'd discovered the same thing in Charlie Chan in Egypt (1935).

In a thoroughly enjoyable series of events, the plot so complicates itself that it can only be unraveled by the ever-popular gathering of the suspects. By way of variation, most of them gather at Charlie's on their own accord! "So sorry no one at home to admit or welcome you," Charlie tells the assembled group of vaguely foreign spies who have broken in in his absence. The head of the spy ring, Pereaux (Howard Negley), is less than charmed by Charlie, expressing the threatening belief that the detective "knows to omuch." "That compliment, but he who squanders today talking about yesterday's triumph have nothing to boast of tomorrow," ripostes Charlie. "Forget the parables, Chan," warns Pereaux—a man who has obviously seen a few of the earlier films. Charlie, of course, feigns ignorance of what Pereaux calls "the deal"-"Know nothing, except shipload of chemicals on way to opposing party in your country. You could not stop ship from sailing, so you determine to get formula from one of four men who know secret. You make plan to kidnap Mr. La Fontanne and get secret formula from him under threat of death, but before could succeed, Mr. La Fontanne murdered... Right so far? Yes? Good. Can see in faces it isso," beams Charlie, who happily guesses and digresses further, despite Percaux's urgings for a condensed version. "Must gather at leisure what may use in haste. It is fool in hurry who drink tea with fork," he observes, earning Pereaux's "Never mind the Platitudes, Chan." Ultimately, Charlie explodes one of the bogus radio tubes and convinces them they are all dying from the gas it contained.

What makes the confrontation scene work so well, apart from Winters' sublimely unflappable portrayal, is Darling's perfect blend of the expected Chanograms and the completely unexpected (and refreshing) jabs taken at them by Pereaux.

Of course, these villainous spies are not the murderers after all ("Am torn with grief to disagree," remarks Charlie when

McNalley tries to sum up the case), but Charlie is prepared to produce the killer and the proof. "Very clever, Mr. Chan. I'm afraid I underrated you when first we met," the trapped miscreant snarls in echo of a similarly cornered criminal in Biggers' Charlie Chan Carries On. "That are customary. Only important thing," Charlie responds with the proper Biggersian line,



Roland Winters and Virginia Dale pose for a publicity shot from Docks of New Orleans.

"is that you do not underrate me when we part."

Docks of New Orleans marked the high point in Darling's use of authentic Biggers lines for Charlie (even including Biggers' "After dinner is over who cares about spoon" in the film's tag scene), but his familiarity with the novels and his own knack for good Charlie Chan dialogue and Chanograms helped raise the next two films, Shanghai Chest (1948) and The Golden Eye (1948), to respectable levels—with an assist from the returning William Beaudine's solid direction.

Of the two, Shanghai Chest is the more curious. Although a brisk 56 minutes long, it has some stretches of pretty obvious padding just to attain that length. Stranger still, the plot (cribbed in part from Agatha Christie's The A.B.C. Murders with a soupcon of George Callahan's script for Dark

Alibi thrown in) is sound and sufficiently complex to have sustained itself. Unfortunately, this is a mystery that (along with the film's title) is fated not to be unraveled, and the best we can do is appreciate the not inconsiderable number of worthwhile aspects of the film.

Shanghai Chest introduces the character of Tim Ryan's Lieutenant Mike Ruark to the series as a continuing official foil to Charlie's detecting—a mixed blessing. Ryan (husband of Irene Ryan of Beverly Hillbillies fame) was not all that funny with the best material, and here (often writing his own dialogue) he did not have anything like the best material. His greatest value to the series lies in the responses and reactions his lame comedy receives from Winters. Obtaining Charlie's unofficial aid on the "Chinese puzzle" of a case at hand, he blurts out, "Say, that's a gag, isn't it. Chinese puzzle, Chinese cop!" "Very funny," sneers Winters in his best "I'm surrounded by the dregs of imbeciliate".

Before wandering into questionable narrative structure, Shanghai Chestoffers a clever opening, deftly moving from the atmospheric murder of Judge Armstrong (Pierre Watkin) with which the filmopens to the tangential event (Tommy and Birmingham arrested for housebreaking while playing detective) that places Charlie at police headquarters at the right time to become involved in the case. "For instant, Charlie Chan question reliability of eyesight. May ask, please, how miserable Number Two Son and unfortunate driver of automobile find selves in lock-up all night?" asks Charlie upon finding them in residence at the jail. After listening to the expected ludicrous explanation, Charlie, somewhat reluctantly, assures to offer "some small attempt" to get them out, commenting, "Night in bastille not exactly bed of roses. Sometimes many little animalspresent." His efforts on their behalf put him in the midst of the murder investigation, his interest aroused when it is revealed that the murder weapon bears the fingerprints of Tony Pindello, who was sentenced by the murdered judge and executed six months earlier. He doesn't





Above left, Roland Winters and Virginia Dale at gunpoint in Docks of New Orleans. Right, Winters questions a showgirl in The Sky Dragon.

immediately jump on the case, but is sufficiently intrigued to ask Ruark to inform him should "any more remarkable events permit themselves the luxury of occurring." (Well, if the Biggers line worked for Biggers once, it should certainly work for recycling-minded Darling twice at least!)

Naturally, the murder of District Attorney Bronson, who prosecuted Pindello, helps (despite Pindello's fingerprints showing up again) Ruark decide that the unfairly suspected romantic lead "done it," a move guaranteed to put Charlie on the case to prevent the bungling lawmen from railroading an innocent man. "Happiest walk in life of mailman are on holiday," Charlie remarks philosophically concerning his decision, just as Biggers' Charlie had done in The Chinese Parrot.

The investigations are adequate enough, but fairly routine, and it is the small touches that remain pleasurable in the mind after the plot has long faded away. Darling gives Charlie one of his most pithy remarks in the scene where the detective, poring over the transcripts of the Pindello trial, realizest hat the task is "like combing hair of iron donkey." Another pleasant addition to the Chan mythology is his wilder than usual statement of Ruark's conclusion-jumping decision to arrest the supposed murderer-"Torn with grief to disagree again, but this are not so, no. Mr. Pindello steal body, rob safe, and lock us in closet, but he not murderer!" The padding, the alphabetically inclined murderer, and all the rest pale beside these charming elaborations on the series, which, after all, is what most of us really love about the films in the first place.

The Golden Eye, which places Charlie in a western setting, doesn't quite work, but offers compensation in its unusual (for the series) location, and in some bright dialogue. The entry fails to live up to its promise by its insistent overuse of some sequences set in an abandoned mine and Tim Ryan's Lt. Ruark, who is given too much of the detecting action (though, of course, he draws all the wrong conclusions)

The basic situation was probably inspired by Biggers' novel, The Chinese Parrot with

its western (desert) setting; Charlie's impersonation of a Chinese cook

novel may well be the reason behind his masquerade in *The Golden Eye* as a jade dealer (in *The Chinese Parrot* he was actually delivering a string of pearls). Similarly, both *The Golden Eye* and *The Chinese Parrot* share an important sequence in San Francisco's Chinatown. In the novel, Charlie visits relatives there. In *The Golden Eye*, Charlie is spending Chinese New Year at a Chan family reunion, though we unfortunately only hear about it.

Darling's plot is nothing out of the ordinary. Basically, it repeats the formula of any number of Chan films: an old friend in danger seeks Charlie's aid. However, the film opens on a strong note with the Chinatown sequence where the friend finds Charlie and has an attempt made on his life, and it offers at least one interesting variation in killing off the friend (as expected), but keeping this fact, more or less, dark until the end of the film. The rest of the business about smuggling gold from Mexico into the United States, though,

seems far more suited to a bad "B" western than a Charlie Chan film.

The abundance of Tim Ryan's footage in this opus is made all the more intrusive by the fact that he, like Charlie, is incognito; playing at being drunk. Apparently, this impression of a lush is supposed to be wildly funny, but, to put it mildly, Jack Norton, Tim Ryan ain't. That no one penetrates the act is all the more incredible. Fortunately, Ryan is calmed down after this first exhibition of alcoholism runs wild. Even Charlie remarks, "You know, I think you are overplaying your part of drinking man."

The usual run of clever remarks, including Charlie's priceless dismissal of one of Tommy's inanities ("Well, so much for so much.") are still present, and Darling manages to rework the "luxury" lineagain with "very strange coincidences permit themselves the luxury of occurring," and, charmingly, trots out Oland's old, "Small things sometimes tell very large story." The creme de la creme, though, is handed

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Above, Winters, Victor Sen Young and an unidentified companion in The Shanghai Chest.

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### FILMFAX HALL OF FAME The Most Memorable Hollywood Personalities -



# An Interview with KEYE LUKE: A

He began his career at Graumann's Chinese Theater, but it wasn't on the screen

Interview by JAN ALAN HENDERSON

eye Luke is the consummate thespian. Although he is best known as Charlie Chan's Number One Son, with the first of the oriental movie sleuths, Warner Oland, his list of film credits only begins with those detective mystery classics.

Luke, born in Canton, China in 1904, some to the United States at an asylvaging

Luke, born in Canton, China in 1904, came to the United States at an early age, and in later years attended Washington University in Seattle. His introduction to the movie industry was as a commercial artist/poster designer. And he is the first to admit that his acting career was the result of a coincidence. He was not, however, naive of the industry, having served previously as a technical advisor on films with a Chinese theme. In 1934 he made his acting debut in *The Painted Veil* and a se-

JAN ALAN HENDERSON is a Los Angelesbased freelance writer, composer, singer, instrumentalist and special effects technician. ries of minor parts turned to substantial well-received supporting roles such as in The Good Earth (1937) and Across the Pacific (1942).

The Charlie Chan films were not the only series in which Luke played a recurring role. He appeared in several Dr. Kildares, as Van Johnson's competition for advancement, and originated the role of Kato in the Green Hornet serials. He also appeared in the Dr. Gillespie series with Lionel Barrymore, the chapterplays The Adventures of Smilin' Jack, Lost City of the Jungle, Secret Agent X-9, and even Blonde Trouble, an Andy Hardy film. His numerous television appearances are headed by his insightful portrayal of the wise Master Po in Kung Fu, a character on which Steven Spielberg modeled Luke's Gremlins role. And today, Luke remains active in the industry and has most recently completed an adventure murder











Opposite page, Warner Oland and Keye Luke in Charlie Chan at the Opera. This page, clockwise from top left, Herbert Marshall, Greta Garbo, George Brent and Keye Luke in The Painted Veil. Barry Nelson, Loraine Day and Keye Luke in Yank on the Burma Road. Roland Gott, Keye Luke and Louise Rainer in The Good Earth. Keye Luke, Clark Gable and Robert Sterling in Somewhere I'll Find You.

## Man of Considerable Character(s)

Right: Behind the scenes, Keye Luke is busily at work on caricatures which figure in a comedy scene from MGM's Dr. Rod Adams (which later became a "Dr. Gillespie" film.)

mystery picture called Finding Maopai. While Mr. Luke claims that luck was what gave him his start in the motion picture business, his longevity can only be attributed to talent.

Luke's career began at the famous Graumann's Chinese Theater in Hollywood, but with an ironic twist, suitable to a movie plot, it was not on the screen...

LUKE: My first exposure to the movie business was as an artist for Graumann's Chinese Theater. They thought that since they had a Chinese theater, they should have a Chinese artist. That was Hollywood logic in those days. (laughter)

FAX: Officially, your first picture was a short film at MGM called If This Isn't Long with Walter Wolf King

Love with Walter Wolf King.

LUKE: At that time Lou Brock, who made
Flying Down to Rio, announced that he

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Photos: Above left, Andy Devine, Willie Fung and Keye Luke (with hat and vest at far right) in a scene from North to Alaska (1941). Right, Keye Luke, this time the artist rather than the actor, presents one of his portraits to Richard Boleslawski, director of Painted Veil (1934).

#### KEYE LUKE continued

was going to pair me with Anna May Wong, in the next Astaire/Rogers sequel, as Wong's love interest. He planned to call it "Hell for Shanghai." So just like that, I became an actor! The studio really played it up big in the publicity papers, but, unfortunately, Brock pulled out and "Hell for Shanghai" never got made. It was one of those studio in-fights. Lou lost the battle. FAX: You went on to the Greta Garbo film Painted Veil (1934). Did you ever have the opportunity to do a scene with her?

LUKE: Yes, and it was quite a memorable day. We were on a treadmill, and in back of us was a process screen of a Chinese village. Well, those treadmills never run smoothly, they jerk, and this time it gave a big jerk and Garbo lost her balance. She fell against me and I grabbed her. It was a good thing I did too, because it was a three-foot drop to the stage floor. She turned around and said, in that wonderful voice of hers, "Thank you vahry muuch."

That was the only contact I had with Great Garbo, although I worked throughout the picture. She was nice when you spoke to her, never rude or anything, but she really was a loner. It might have been shyness, or else, you know, publicity!

FAX: Your most famous role is that of the Number One Son in the Warner Oland Charlie Chan pictures. Had you met Warner Oland at this time?

LUKE: No. They were already making the Chan films and Oland was starring in them, but I was still working as an artist at Graumann's and they used to bring the stills in and say, "Now here's a picture right down your alley. Give us some of those fine drawings of Oland." It was simply a regular publicity procedure to promote films and, of course, some of them were the Charlie Chans. I did a lot of advertising work and, quite curiously, I wound up acting in those pictures. It was literally a series of coincidences.

What happened was that when I became an actor, it became well known that there was a Cantonese ham in the business.

Many friends helped me out, including Gabe York, who was a former boss of mine at Fox. York was head advertising man at the studio. So, he gives me a call and says, "Come on out here, and we'll see what we can do for you." I went over to Fox to see Friedman, the casting director, and, as it turned out I had just missed getting the role of a Japanese spy who blows up the Panama Canal. I was too late and he had to give the part to Lesley Senten, who was doing some oriental characters in those days. But Friedman said we should go down to Western Avenue. Fox was divided between Western Avenue and Bev-



Keye Luke with Warner Oland in a scene from Charlie Chan at the Opera (1936).

erly Hills, a two-part studio. So, we went down there and met with Jim Ryan, the casting director. Ryan already knew me 'from my artwork and we had met before. "Well," said Ryan, "you know it just so happens we're going to put a Number One Son in the Chan pictures." Talk about being in the right place at the right time!

Phillip McDonald was the writer and he wrote a great part for me. After the preview of Charlie Chan in Paris (1935), Sol Wirtzel walked up to meand said, "How'd you like to go under contract to do the Chan pictures?" It happened just like that; amazing luck, a series of coincidences and wonderful friendships. It was fantastic. FAX: Warner Oland is probably the most

popular Charlie Chan. What was he like to work with?

LUKE: He was marvelous to work with. Oland was what I call a consummate artist. He had done Shakespeare Repertoire back east, was an oratorical singer, a stage star, and he was absolutely ready for movies. A man of many parts, he took to the role of Charlie Chan like a duck to water. Oland conceived the character as a Chinese Mandarin and there was deliberate thought behind his easy, slow precise manner; that fumbling, hesitant speech. "You see," he told me, "I'm playing a Chinese. Chinese is my language. I'm thinking in Chinese and I'm transferring it into English. That's why Papa pokes along and fumbles for a word and all that," It was a great role for him and it worked beautifully.

FAX: It was reported in the press, when Warner Oland passed away, that the studio simply brought in Mr. Moto to complete the picture.

LUKE: When Oland became ill, we were shooting "Charlie Chan at the Ringside." They were making the Moto's on the Fox lot at the same time, so we saved the footage from the Chan picture and fit it right into the Moto film. Everything fell into place. That was Mr. Moto's Gamble (1938). Maxie Rosenbloom and I were the comics. FAX: You also had the opportunity to work with the great Boris Karloff with Oland on Charlie Chan at the Opera (1936). LUKE: That's my favorite Charlie Chan picture. Karloff was the meekest, gentlest, most mild-mannered man you could ever hope to meet. I adored him and he was really one of my heroes. I did get a bit carried away on the set one day, however. Karloff was chasing me through the attic of the opera house, and I was trying to get away from him in the scene. I got all fired up and I ran down the stairs so fast that I tripped and sprained my ankle!

FAX: The year before, 1935, you also worked with another giant of the Golden Age of Horror, Peter Lorre, in a film called *Mad Love*. Was Lorre different to work with than Karloff?





Above left, Keye Luke demonstrates some judo techniques on his sizeable opponent as Roland Winters looks on in this publicity still from the Charlie Chan 1949 thriller The Sky Dragon. Right, Keye Luke and James Craig in a scene from the Columbia production Life is Cheap.

LUKE: Well, (laughs) Peter Lorre was, in a sense, in two worlds; the world he was working in, making the picture, and his private world. He could be very introverted. I used to kid him about it, but he was a sweet man and loved a joke. He started out as a comedian, you know, but after he made M, they wouldn't let him play a comic role. I remember a whole gang of us on the set would parade by his dressing room when the door was closed, and whistle that theme from M where he starts to become psychotic. We really tried to get a rise out of him.

FAX: In addition to your films, you also

made several serials over at Universal. LUKE: Oh yes, The Green Hornet (1939) and then The Green Hornet Strikes Back—the gas gun and Black Beauty.

FAX: You were the screen's first Kato, the houseboy-genius-masked helper of newspaper publisher Britt Reid (Gordon Jones). How did you get that role?

LUKE: Well, at that time I was riding high in Hollywood. I had had various parts and was pretty well known, so when they wanted to cast Kato, they just picked me.

I was the first to introduce the karate chop. I'm not very tall, about 5'6", and when I had to play against those big, tall

gangsters it was difficult for me to reach them across the back of the neck. We had to utilize everything we could. For instance, the man would be standing at the bottom of a flight of stairs. Then I could come down on him from above, you see. That way he had no advantage on me of height and I could really give him a nice, beautiful chop! Other times they'd fix it so when we were going over uneven ground, they'd slip an apple box behind him, and I'd climb up on the box and hit him. It was spectacular, the littleguy knocking the big guys around and all that!

Continued on next page



While Kato (Keye Luke) holds off Dr. Bedloe (Richard Kipling.), the Hornet intercepts a phone call from the racketeering syndicate informing the inventor that an aircraft is to be sent up to test the power of the anti-aircraft bomb in The Green Hornet Strikes Again (1940).

FAX: You also worked on Lionel Atwill's last serial, Lost City of the Jungle (1946). He was very ill during that picture, and they had to have a stand-in/double for many of the shots.

LUKE: I admired Lionel very much. His delivery, his speech, the management of every element of acting—I used him as a model for a long time. Regarding the standin, well, in doing one of those cliffhangers, you learn to meet all emergencies.

FAX: Film series seem to have been your forte in those days. In addition to the Chan and Green Hornet pictures, you were also in the Doctor Gillespie movies with Lionel

Barrymore.

LUKE: Barrymore was a real wonder. Whenever he was scheduled to be on the set, the gang would meet on the stage. By the gang I mean Mickey Rooney, Judy Garland, Tom Drake, Peter Lawford, and a bunch of the younger crowd. They'd all pile onto the set to watch the old man work. They adored him, we all did.

Barrymore was rather tart at his age, but lovable, and there's a wonderful story they tell about him. One day he was being interviewed by a young girl who was just out of school. It had to have been her first or second interview or something. Anyway, the interview is just about over and she asks her last question, something like, "So how is your sex life these days, Mr. Barrymore?" And he says, in that distinctive bass voice of his, "Well, it takes me a littlelonger, but I don't begrudge the time." (laughter) It was fantastic. The girl fled the stage in horror!

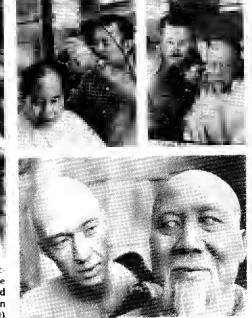
FAX: Getting back to the Chan pictures, you had left the series after Warner Oland's death, but returned for the last two films, The Feathered Serpent and The Sky Dragon starring Roland Winters. Had you been offered work in the Sydney Toler movies? LUKE: I was going to do them with Toler but I was signed up with MGM to do the Dr. Gillespie pictures before Sydney could get his contract deal set. I finished up with Roland Winters, and the last one, The Sky



Keye Luke as Old Merchant in Gremlins.
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As blind Master Po on the highly successful to series Kung Fu, Keye Luke was required to shave his head and undergo hours of makeup application by veteran Frank Westmore (top right).



hoto courtesy of Jan Alan Henderson

Dragon, was so popular that the studio decided to make four more Chan's with—what do they call it—impounded money in Britain. Unfortunately, Her Majesty's Government devaluated the pound at that point, so that was the end of the Charlie Chan pictures.

FAX: During the 1960s and '70s the Charlie Chan films received a great deal of criticism for their depiction of Orientals and were banned in certain areas of the country, particularly the Los Angeles area. You, however, have been very vocal in defense of those pictures.

LUKE: I don't know that they were ever banned, as such, but I think that they might have been pulled out of spots because of protest.

FAX: But your feeling is completely the antithesis of the protestors, in that you thinkthose pictures gave a favorable image

of the Chinese people. LUKE: Look here, the Charlie Chan films were made in the '30s and '40s, long before any of these agitators were born. At the time we made them we simply thought that they were the best made detective entertainment stories in Hollywood. We were very proud of them. We felt that one of the reasons why they were so good was that the central figure was a Chinese; a hero and a man whom the underworld could never get the best of. Chan's expertise was solicited by the police the world over. So then, lo and behold, twenty some years later we are accused of demeaning the Chinese race! That was the furthest thing from our mind. It was entertainment-the finest murder mysteries in Hollywood.

There has also been a great deal of criticism because a non-Asian played the part of Charlie Chan. Who was around at that time who could have played that role? What Oriental? The theater is the art of make-believe. If a good man comes along, whether he's blue, pink, white, yellow or brown, and can give a convincing per-

formance, then my hat's off to him. He gets the part! He's the artist. That, to me, is the sum total of the whole thing. It is simply ludicrous for people to accuse us of demeaning the Chinese race.

I was in Hong Kong about three years ago doing a television program, and our publicity photographer came and told me that three Charlie Chan films were being shown in a nearby theater. Obviously, the Chinese people in *China* do not find the Charlie Chan pictures demeaning! Other minorities have had similar critics in this country. It is my feeling that it was simply our turn and that Charlie Chan became the whipping boy.

FAX: Around the same time that the Chan films were being protested, you starred with David Carradine in the Kung Fu television series as Master Po. The cast, of course, was primarily Orientals.

LUKE I was very fortunate to be in such a fine production along with Phillip Ahn, who played the Abbot of the Shau-Lin temple, Benson Fong—in fact, the entire Chinese acting roster had a holiday with that series!

FAX: Was this another role where you were simply chosen, or did you audition for the part?

LUKE: Actually, I didn't even know that Kung Fu was being made. My agent just told me to go see Jerry Thorpe at Warner Brothers. I had worked with Jerry's father, director Richard Thorpe, at MCM and Jerry and I had done a series together called December Bride, which starred Spring Byington and Harry Morgan, Anyway, as I opened the door to go into Jerry's office, he said, "Stop! Don't move! I want to ask you a question. When did we work together last? Almond tree blossom many times since we last worked" "Well, Jerry, it's been some time, but it was December Bride." Then he tells me that he has a part that only I can play. Those were his exact words and it kind of shook me up a little. When does a producer ever say that to an ROLAND WINTERS con't from 71

actor? You generally have to go to interviews, auditions, screen tests and whatnot. I said thank you, and he gave me a copy of the script. It was the part of Master Po and I was astounded. For a Chinese actor in Hollywood, who is basically in a secondary category, a supporting character, to get a role like this was unbelievable! I was being offered the opportunity to play one of the great sages of ancient Chinese culture with all those wonderful lines of philosophy to speak. I felt very fortunate to get the part of Master Po. FAX: David Carradine has quite a reputa-

FAX: David Carradine has quite a reputation for being rather colorful, shall we say. Did his unconventionalism show up on

the set?

LUKE: Whatever they said about David regarding his actions off stage had nothing to do with him when he was working. He and I were like a shortstop and second baseman. We knew exactly what each other was doing. It was a delight working with him.

FAX: As you mentioned, Phillip Ahn was also in the cast of Kung Fu. Didn't you work with him, and ironically the second Chan, Sydney Toler, in the 1943 Universal serial The Adventures of Smilin' Jack,

starring Tom Brown?

LUKE: Yes, I did. I played Tom's lieutenant in the serial. He and I were also very friendly off the set. We were quite a pair, as a matter of fact. Tom had tremendous drive and energy. He'd keep going, going, going, when the rest of us were exhausted. He was perfect for that part—the typical American boy.

FAX: One of the most interesting aspects of your career is that so many of your films continue to be shown on a regular basis and remain extremely popular with the present generation. The Charlie Chan pictures are true whodunit classics.

LUKE: It is people like those who read Filmfax that keep the art medium of motion pictures alive. The memories of men are very short and it takes magazines like Filmfax to carry on the tradition and keep it green.



Ernie Reyes, Jr. and Keye Luke in an episode from Sidekicks, "My Dad the Crook."

over to Mantan Moreland, who stops the action dead in its tracks at the end of the film to walk toward the camera, directly addressing the audience: "Ain't that something? Ain't that something? Goodness gracious a-me! That's Mr. Chan all over. When you think it is, it ain't, and when you think it ain't, that's just when it is!"

Regardless of its failings, The Golden Eye is the last of the really effective Charlie Chan mysteries. The next film, The Feathered Serpent (1948) isn't much of a mystery, and the final film, The Sky Dragon

(1949) isn't much of a film.

With *The Feathered Serpent* producer James Burkett replaced W. Scott Darling with Oliver Drake as screenwriter. From the onset, two things are obvious: Drake doesn't know the books like Darling, and is just as prone to ripping off earlier film stories. In this case, he pilfered his old script for Republic's Riders of the Whistling Skull (1937), seemingly oblivious to the fact that it isn't really a mystery. Oh, well, so much for so much.

What The Feathered Serpent does have, though, is the historic screen meeting of Keye Luke as Lee Chan and Victor Sen Young as Tommy. That and a handful of clever lines and situations, plus some engaging unintentional humor, make The Feathered Serpent a film worth having. The budget seems more pared than usual with some truly awful day-for-night shooting (made to stick out even more when Charlie cancels a search for want of illumination); and even Beaudine's usual craftsmanship can do little to disguise the film's lack of mystery and logic.

At least Drakeremembered (or someone clued him in) the ostensible excuse for Keye Luke's departure from the series back in 1938. One of the first lines ever uttered by (then) Sen Yung's Number Two Son was prefaced with, "Now that brother Lee's away at art school..." (In reality, Luke had left the series because he felt it was time to try something new, and believed no one could really replace Warner Oland.) In The Feathered Serpent, Lee sets out to copy a map for his father and remarks, "Here's where that old art school training comes in handy." Now, if only someone had thought to mention that

Victor Sen Young was supposed to be Jimmy Chan, not Tommy Chan.... After a faulty start, the film does pick up speed with the arrival of the expanded Chan family on the scene. In perfect theory, Charlie, Lee, Tommy, and Birmingham are driving to Mexico City for a vacation, but we all know that they will become sidetracked by a mystery before they reach their destination. Not surprisingly, Tommy has become obsessed with the language and culture of Mexico, which he demonstrates by warbling "La Cucaracha" and accompanying himself on the guitar. "Don't you think I've improved, Pop? he inquires, suggesting rather improbably that he was once worse. "Man who improve house before building solid foundation apt to run into very much

trouble," observes Charlie. Unfortunately, Number Two Son not learn this simple fact." Soon, Lee joins in the abuse of his younger brother. A wise move when one considers that this obviously more mature Lee was actually as old as the man now

playing his father!

For the most part, though, The Feathered Serpent is held together by Winters, who seems to have recognized the script for the insane mish-mash it is, and approaches it with unfettered melodrama. One of the most pleasant aspects of Winters' approach to the films is the sense that the actor so thoroughly enjoys playing at being Charlie Chan. Nowhere is this more pronounced, or more important, than in The Feathered Serpent. Drake's dialogue and Chanograms are not up to the standards of W. Scott Darling, so Winters must rely on his inherent sense of the dramatic. This he does splendidly, imbuing even the simplest lines with menace and import.

Mantan Moreland is a big help in enlivening the proceedings, too, especially in the later sequences (after the film gives up all claim to whodunit status) when he's captured by villainous Robert Livingstone and put to work stripping the treasures from the newly discovered Temple of the Sun. "I ain't carried nothing this heavy since my Uncle Fullback died," he complains just before mistaking Livingstone's Professor Stanley for a rescue party. "Professor Stanley, I sure is glad to see you!" "Unfortunately, Mr. Stanley didn't come here to rescue us," explains a fellow captive. "Then I ain't that glad," More-

land ripostes.

By far the most agreeable moment in the entire film is the wildly comic by-play between Moreland and Winters when Winters arrives at the tomb/temple. (The film is a bit vague as to whether this wonderful archaeological find is a temple or a tomb.) Winters and company have effectively entered the premises undetected and hidden themselves from the bad guys. Unfortunately, they have not hidden from Moreland, who takes one look at the genuine rescue party, drops his end of the coffin he's toting, and joyously announces, "Mr. Chan!" The thoroughly appalled, yet resigned, expression on Winters' face at having his cover thus blown is an untoppable moment.

Contrary to popular belief, The Sky Dragon did not kill off the Charlie Chan series singlehandedly. Granted, it isn't a very good film, but it was still better scripted (by Drake in collaboration with Clint Johnson) than The Feathered Serpent had been. Johnston's original story for the film, while unremarkable, is well worked out and, unlike its predecessor, is a mystery. That the film doesn't entirely work seems mostly attributable t its low budget and the fact that director Lesley Sclander didn't understand the charm of the series. Still, Monogram was pleased with the results, the film did respectable business, and it was only by accident that The Sky Dragon became the last Charlie Chan film. (According to Keye Luke, three subse-

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Spooky Cinema from

# The Great

Casting a well-placed shadow could turn these old whodunits into new whatdunits

Article by JACK ROBERTS

thirties and forties as the golden age of black and white masterpieces like Frankenstein, Mad Love, or The Hunchback of Notre Dame. But if Universal's sets were overrun by monsters, they were also overrun by another creature almost as strange; the detective. And why not? If Dennis Hoey, best known as Inspector LeStrade in Universal's Sherlock Holmes series, could investigate Lon Chaney in Frankenstein Meets the Wolfman, why couldn't Charlie Chan turn a who-done-it into a what-done-it? Looking at the outpouring of Detective-Horror films that ensued, audiences thought as much of the idea as did the studios.

Many of the detective programmers seemed designed to attract the Horror movie crowd. The Mr. Moto series, for example, launched by Fox Studios in 1937, starred Peter Lorre as the Oriental sleuth.

ost horrorfilm fans remember the Lorre, who had come to Hollywood after working for Fritz Lang in Europe, was then best known as the sadistic Dr. Gogol in MGM's Mad Love (1935), a too rarely screened version of the Hands of Orlac. But his reputation as a master portrayer of classic psychopaths had been established long before that-in 1931, he played the branded child killer in M, a chilling tale of underworld vengeance. In addition, the Moto series utilized well-known horror moviestalwarts such as Lionel Atwill (Mr. Moto's Vacation, 1939) and John Carradine (Mr. Moto's Last Warning, 1939) as suspects and villains.

Similarly, the Mr. Wong detective series was built primarily on the sinister presence of Boris Karloff, clearly the thirties king of horror, despite his appearance in several non-horror films. By the time he played the mild-mannered detective Wong in the short-lived Monogram series, he

had already tackled Frankenstein's monster, the Mummy, the Ghoul, the Walking Dead, and, most appropriately, the Oriental villain, Dr. Fu Manchu.

Karloff had also distinguished himself in a pair of "Poe" films, The Black Cat and The Raven, where he starred opposite the equally horrific Bela Lugosi, and had portrayed an evil brother who kills his royaltwin in Roy William Neill's The Black Room. He'd been victimized by The Invisible Ray and had skulked about The Old Dark House. Suffice to say that when Karloff appeared on the screen, audiences shuddered

Other detective series relied less on stars than on horror movie conventions. The Crime Doctor series, for example, begun by Columbia studios in 1943, starred Warner Baxter as a foremost criminal psychologist who eventually discovers that, prior to a bout of amnesia, he was a dangerous gangland criminal. This "Jekyll/Hyde" premise endured for ten films, several of which-Crime Doctor's Warning (1945), Crime Doctor's Manhunt (1946), and Crime Doctor's Gamble (1947)—provided a training ground for director William Castle (House on Haunted Hill, Macabre; both 1958), who was later to distinguish him-



Inscrutable sleuth Warner Oland eyes nemesis Boris Karloff in Charlie Chan at the Opera. 78 FILMFAX

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Left center, Sherlock Holmes comes face to hideous face with Rondo "The Creeper" Hatton in Pearl of Death. Top right, Boris Karloff appeared in Oriental makeup (but still spoke with a British accent) in Mr. Wong, Detective. Bottom right, Sidney Toler developed his Chinese/ American persona to perfection with the aid of good scripting and a few customized Cunfusian isms in Charlie Chan at the Wax Museum.



sclfas one of the leading horror film detectives of the fifties.

Another interesting series, "The Whistler," was based on a different variation of the Jekyll/Hyde theme. Like the Crime Doctor series, The Whistler originated on radio, but unlike the Crime Doctor, the Whistler could turn up as either the hero or the villain, or he might, as in *The Return of the Whistler* (1948), appear simply as a mysterious narrator, telling his audience that he "travels by night, and knows many mysterious things."

Half of the eight entries in the Whistler series—The Whistler (1944), The Mark of the Whistler (1944), The Voice of the Whistler (1945), and The Mysterious Intruder (1946)—were directed by the ubiquitous William Castle between stints on Crime Doctor episodes.

But it took more than stars and directors to make a detective film look enough like a horror film to attract and hold the vast horror movie audience. In a word, it took technique. After all, what made the golden age golden was the ascendence of form. Hollywood was a fantasy factory, but the fantasy only worked if it was believable.

The producers and directors had to take the unbelievable and make it real, and they could accomplish that only if they put their stories into an identifiable framework for the audience. Of all the detective series that attempted this Herculean task, two of them achieved it better and maintained it more consistently than many of the others; Sherlock Holmes and Charlie Chan.

Of the fourteen films in the classic Sherlock Holmes series of the thirties and forties, nearly half make use of the super-



Peter Lorre in Mr. Moto Takes a Vacation.

natural or the suggestion of the supernatural to achieve their effect. From ancient curses and marsh monsters to mystic prognostication and hypnosis, the series relied heavily on both real and occult horror. Therefore, it should come as no surprise, that the man behind most of the "occult" Holmes entries was Roy William Neill, the same B-movie genius who had directed Boris Karloff in The Black Room and Lon Chaney, Jr. in Frankenstein Meets the Wolf Man.

Even before Neill took charge of the series in 1942, Sherlock Holmes was destined to do battle with the supernatural. Holmes's creator, Sir Arthur Conan Doyle, had set up the connection when he penned the classic Holmes novella, *The Hound of the Baskervilles*. Relying heavily on landscape and legend to create an occult mystery, Doyle set his tale of murder and intrigue onspooky 19th century Dartmoor.

The opening of the film is appropriately eerie: terrified by the howling of a dog, a man runs across the moors in fear of his life. Suddenly, he collapses. From behind an unnatural-looking pile of rocks appears a haggard, bearded figure. He stoops over the body and rummages through its pockets. Cut to the inquest. The body, we learn, is that of Sir Charles Baskerville. The suspects, we discover, are John Carradine, a servant in the Baskerville household, and

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Above left, Nigel Bruce and Basil Rathbone find an escaped convict murdered on Dartmoor in The Hound of the Baskervilles. Right, back at the Baskerville mansion, Rathbone and Bruce get an assist from Lionel Atwill as the bearded Dr. Mortimer (far right).

#### HORROR DETECTIVES continued

Lionel Atwill, a neighboring doctor with the grizzly surname Mortimer.

In London a few days later, Dr. Mortimer reads Sherlock Holmes a legend he has uncovered, which comes complete with the howling of a dog, a mysterious 17th century moor assault on Sir Hugo Baskerville, and a curse that condemns all succeeding Baskervilles to "sudden, violent, and mysterious deaths." In time, of course, Holmes reveals that all is well, or, at least, all is natural.

The present-day dog is not the resurrection of the ancient beast, but simply a large hound kept on the moors and starved to madness by a neighbor who wants the Baskerville estate. The despoiler of Sir Charles' body is just an escaped convict. But before Holmes, the master of the rational, can dispose of the irrational, he has to confront a host of horror movie techniques.

First, there is the setting. Dartmoor, according to the text, is the location of mysterious stone houses built by Neolithic men. Set designer Thomas Little designed these ancient abodes to look similar to Stonehenge, reminding the viewer of Celtic England, dimly remembered religions and human sacrifice. The moor itself is also the home of a stretch of quicksand named the Great Grimpen Mire, "as treacherous a morass as exists anywhere," according to the bespectacled Dr. Mortimer, who adds that "thousands of lives have been sucked down into its bottomless depths."

As if quicksand and human sacrifice aren't enough, the candlelit Baskerville Hall becomes the scene of a seance led by Dr. Mortimer's wife, a medium who attempts to communicate with the late Sir Charles. The seance fails, but Holmes succeeds in uncovering the canine culprit, which is kept in a sepulcher in the Neolithic graveyard on the moor. The scene in which the hound attacks Sir Henry, the latest of the Baskervilles to fall under the curse, is particularly effective. Starting with the distant howling of the dog echoing

across the moors, it progresses to long shots of the hound at bay, followed by closer shots of the dog approaching its intended victim. Editing cuts get shorter and shorter, as eventually the camera moves into extreme closeups of the hound's teeth snapping at Sir Henry.

A similar curse is revived in Roy William Neill's 1944 Holmes entry, The Scarlet Claw. Like The Hound of the Baskervilles, The Scarlet Claw open on an eerielandscape, this time a marsh near the Quebec village of La Morte Rouge Literally translated, La Morte Rouge means "the red death," a touch that no doubt would have flattered Edgar Allan Poe.

Amid twisted trees (reminiscent of Neill's Frankenstein Meets the Wolfman), a church bell tolls mysteriously. Dissolve to a long shot of a foggy churchyard, followed by a closeup of the church bell tolling and a long shot of the nearby village, shrouded in fog. Pan to Journet's Cafe, then dissolve to the interior of the cafe.

The cafe is packed with people, but no one speaks. They are all intently listening to the tolling of the bell. A local mentions the mysterious death of two of his sheep, their throats torn open as if by a wolf. Another resident reports a weird glow that's been seen on the surrounding marshes.

The town priest goes to investigate the tolling and finds the body of Lady Penrose, lying dead in the church, her hand still clutching the bell rope. Her throat has been torn open, just like the sheep's. Once again, the mystery revolves around landscape and legend. It doesn't take Holmes long, however, to show that the "marsh monster" is really just a man in a phosphorescent shirt who has created the creature in order to deflect suspicion as he attempts revenge upon several of the villagers. But it's technique that counts, and filmmaker Neill put plenty of it to work. Holmes first appears at a meeting of the Royal Canadian Occult Society, where Watson mentions two cases involving supernatural



Atmospheric Basil Rathbone/Nigel Bruce lobby card from Sherlock Holmes' The Scarlet Claw.

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Lobby cards, top down: Warner Oland exorcises the occult in Charlie Chan's Secret. Spooky Boris Karloff rounds up the gang in Mr. Wong, Detective. Sidney Toler makes post-mortem clues confess in Dead Men Tell.

suspects: the Hound of the Baskervilles and the Case of the Sussex Vampire.

Even more melodramatically, Holmes receives a letter from the murdered Lady Penrose, mailed shortly before she was attacked. It tells Holmes of her sense of impending doom and asks him to look into the case. Finally, in a line Curt Siod mak would have been proud to write, Holmes tells Watson that, "For the first time, we've been retained by a corpse." Shortly thereafter, Holmes and Watson retire to Penrose Manor, where they discover Lady Penrose's husband standing Poe-like over the candelabra-lit body of his wife. Later Penrose tells Holmes, "I am convinced that the solution of this horrible deed lies in the understanding of psychic phenomena."

The appearance of the monster on the marshes is just as atmospheric. Leaving Watson in the cafe as a decoy, Holmes heads out to the marshes alone. There, amidst twisted trees and rising mists, he hears the tolling of the same church bell that warned of Lady Penrose's brutal murder. Holmes follows the trail, which appears to the viewer across the bottom of the screen: behind him, at the top of the screen, an cerie glow can be seen in the frame. Formless, it moves a cross the screen in a V-shaped switchback. Holmes spots it just before it strikes and gives chase, eventually finding a glowing shred of cloth on a nearby tree. The fragment convinces Holmes that the monster is quite natural, but Watson has a very different experience with it.

"I was pushed into the bog by the blasted hing," puffed Watson. "Pushed by the most ghastly apparition. Came at me like a roaring furnace, spitting fire in all directions." Later Watson adds that, "The thing actually spit flames at me." Although Holmes manages to convince Watson that the "monster" is manmade, Holmes himself refers to it as a werewolf, and the villagers continue to speak of it as a "phantom," "monster," and "ghost" for the duration of the film, thus reinforcing its otherworldly qualities long after its human origin has been established. In this way, director Neill milked both the rational Holmsian qualities of the detective film and the irrational superstitious horror of the villagers.

But if The Hound of the Baskervilles and The Scarlet Claw presented the challenge of making the supernatural natural, The Pearl of Death (also 1944) presented an even greater challenge. From the moment Holmes sees the first victim, he knows that the murderer is the Oxton Creeper, better known to B-movie audiences as Rondo 'The Creeper' Hatton, a very unusual, but still a very natural, phenomenon.

Roy William Neill draws on all his talents as a director of horror films to make the "Creeper" seem as unnatural as pos-Continued on next page







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suncesy of Jan Avan Herideison

#### MR. BORIS KARLOFF BECOMES "MR. WONG"



Below, before and after makeup shots of Karloff's transformation from teatime Brit to Oriental detective. Bottom, lobby art from Doomed To Die.









#### HORROR DETECTIVES continued

sible, and succeeds in producing a pseudo-horror film that in many ways is vastly superior to his *Frankenstein Meets the Wolfman*. The key to the "horror-ization" of the film is the ways in which Neill introduces both the pearl and the Creeper. Early in the film, the audience learns of the pearl's "bloodstained history." Holmes calls it "a miracle of horror" and reveals that two of its owners met untimely ends: "Alexander Borgia died twisted and black with poison," he tells LeStrade and Watson, and "Carlos of Spain became a driveling madman."

Much more important is the way in which Neill keeps the Creeper literally in shadows until the movie is nearly three-quarters over. But his presence is deeply felt early on, as the mastermind he works for, Giles Conover, uses the Creeper's fondness for Naomi Drake, their co-conspira-

tor, to keep Drake in line.

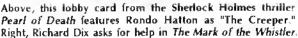
Conover tells Drake that the Creeper is "prowling around your room making wistful little noises like a dog" and that he has the Creeper "under lock and Key." These images work in two ways to escalate the horror nature of an otherwise rational detective film. First, they plant the image of the Creeper as an animal, or at least a subhuman form, in the minds of moviegoers. Holmes later reinforces this image by describing the Creeper as "A monster with the chest of a buffalo and the arms of a gorilla." Second, the images capitalize on Drake's sexual fear of the Creeper, a fear that makes the Creeper a doublemenace: fearful to those he loves as much as to those he hates

But all the innuendos that Neill feeds the audience can't match up to the Creeper's actual entrance. A curtain flings open in the house of the Creeper's next victim. The camera pans down from the curtain rod to a silhouette of the Creeper crossing a darkened room. A frightened cat scampers away. The shadow of the Creeper approaches another set of curtains and his hands reach into the frame and part them. Across the room, a man descends the stairs looking for the cat. He sees the parted curtains and crosses the room to close them. As he does, the Creeper steps from the shadows and snaps his spine. The whole scene runs less than a minute.

The Creeper's later appearances are even shorter, and even more chilling. In one clip, the camera pans from Conover, on the phone with Naomi Drake, to the shadow of the Creeper on the wall behind him. Smoke from the Creeper's cigar rises to form an ominous cloud. The shadow is on the screen for about four seconds. Later, in a ten-second appearance, audiences see the shadow of the Creeper sitting in the back seat of Conover's car, his gloved hand fondling Drake's vanity case, reinforcing the sexual nature of the Creeper's attraction for Drake.

Just as frightening is the Creeper's final attempt at murder. The shadow of the Creeper follows Conover to the victim's







house; then, in a shot from behind, the audience sees the Creeper following his own shadow toward the house. At the door, the Creeper emerges from the dark shadows long enough to put a gloved hand on the doorframe as he passes into the house. The tight-fitting glove on the Creeper's oversized hand makes it look webbed, almost extraterrestrial. Inside, the faces of Conover, Holmes and the Creeper are all shot in rim light, as is Conover's pistol.

In his finale, the Creeper appears backlit behind lace curtains, silhouetted and featureless. Conover sends him away on a mission, but the camera follows him at medium closeup range, focusing on the back of the Creeper's taut, waxy ears as Holmestantalizes him with tales of Drake's undoing.

As the tales get more and more desperate, the camera moves in tighter and tighter on the ears. Finally, the Creeper responds by turning around, revealing his face, with its deep furrows and glandular distor-

tions, for the first time. Seconds later, he disappears back into the shadows, where he kills Conover. The Creeper then takes after Holmes, his face as expressionless as a zombie, with arms extended like the Frankenstein monster's.

The Pearl of Death worked incredibly well as a horror film. It's true that Rondo Hatton had the odd advantage of suffering from acromegaly, a glandular condition that made his facial features so horrifying in real life that he needed no onscreen makeup. But Neill was wise enough to know that such shocks don't last long, so he built upon them by adding the sexual motif, with horror film regular Evelyn Ankers as the recipient of the Creeper's affections. And he intensified the effect of the Creeper on the audience by limiting his screen time to less than five minutes. Consequently, the horror is the result of expectation, anticipation, and atmosphere; the same qualities Val Lewton exploited in his classic horror series for RKO made concurrently with the Holmes films.

But if the Holmes series used the supernatural most intensely, it was the Charlie Chan series that used it most often and most consistently. Perhaps that should be no surprise. After all, the original Charlie Chan-Warner Oland-was best known to horror film fans as Dr. Yogami, the Oriental lycanthrope who attacked Henry Hull in the mountains of Tibet in Universal's Werewolf of London (1935). Chan's stable of suspects also included many bogeymen familiar to shock lovers, most notably Boris Karloff, Lionel Atwill, George Zucco, and Leo G. Carroll. One entry, Charlie Chan at the Wax Museum, gave Chan a shot at the familiar house of horrors locale. Unlike Lionel Atwill and Vincent Price, however, Chan played the wax figures mostly for laughs.

More typical was the use of horror film actors as eccentrics, like George Zucco in Charlie Chan in Honolulu (1938). Sporting thick wire rim glasses and feigning deafness so he can observe people unnoticed, Zucco plays a psychiatrist more interested in dead brains than live ones. "Who are we to know the line of separation?" he asks Chan when questioned about his unusual interest. "The transition is often gradual and mysterious."To prove his point, he has kept alive the brain of Chan Ho Ping, an executed murderer, for six months. Hooked up to a series of glass beakers and tubes and filmed through a glass case, the brain practically breathes for the audience.

A more common technique used to "horror-ize" the Chan films was the invocation of the occult. In Charlie Chan's Secret (1936), Charlie Chan at Treasure Island (1939), and Dead Men Tell (1941), the Chan series relied heavily on ghosts, seers, and parapsychology to create and solve their mysteries. The bridge was a natural one, with Chan himself reminding the audience that "Chinese people interested in all things psychic."

In the first of these three films, Chan investigates the death of Allen Colby, a non-believer from a family of mystics. His mother is a devotee of the Ouija board, and she hosts frequent seances, which



Sidney Toler, Pauline Moore and Cesar Romero conspire in Charlie Chan at Treasure tsland.

Continued on next page





Left, Warner Baxter plays possum between the sheets as an ominous silhouetted gunman stalks him in The Crime Doctor's Warning. Right, amidst candlelight and Victorian surroundings, Warner Baxter again tempts death at gunpoint in Crime Doctor's Man Hunt.

#### HORROR DETECTIVES continued

inevitably lead to the appearance of eeric music, ghostly apparitions, and murder. As in all horror films, the setting is important. The Colby House, where much of the action takes place, is a collection of strange angles, rounded corners, heavy shadows, trap doors, sliding panels, and oddly peaked roofs. Even the rational detective Chan has to admit that, "Mysterious shadows of night cling to old house like moss on tombstone."

Still, it doesn't take Chan long to prove that the eerie music is piped in by a radio transmitter, the ghostly apparitions are produced by use of an ultraviolet light and quinine sulfate, and the murders are all committed by living beings for very material reasons.

But the scance sequences are beautifully lit. The crystal ball on the table throws a spotlight glow onto each face in the room and Chan acquits the medium of any wrongdoing in the affair, admitting that her powers are real and affirming that he

has "utmost respect for true believer in psychic things."

This willingness to admit to the possible existence of psychic phenomena made supernatural subjects a popular topic in succeeding Chan films. In *Charlie Chan at Treasure Island* (1939) heonce again comes face to face with a psychic and his medium, Eve. And once again he exposes the psychic, but acquits the medium. In fact, he uses Eve's mind-reading abilities to force the psychic, Dr. Zodiac, to expose himself as the murderer.

In a climactic scene worthy of James Whale, Chan takes the stage in San Francisco's Temple of Magic, where he uses a strobelight to hypnotize Eve before a large audience. In the darkened theater, the strobe throws an eerie rhythmic light onto Eve's face as she attempts to read the mind of the murderer in order to deduce his name. The camera cuts to Chan's face, cleverly lit from below to emphasize actor Oland's massive forehead and wolf-like eyebrows. Then it reviews the suspects one by one, their faces caught in rim light,

intercut with shots of Eve, her face still flashed by the rhythmic strobe. A pair of unidentified eyes appear among the suspects. Eve feels her signal blocked. A pistol appears. It's Dr. Zodiac. Chan stops him before he can kill again and exposes the doctor as a charlatan.

In Dead Men Tell, on the other hand, the screen writer has taken a page from Sherlock Holmes' book and uses legend and landscape to create a supernatural thriller. Set aboard an old-fashioned sailing ship turned pirate museum, the film revolves around the legend of the murderous Blackhook, a peg-legged, hook-handed, longago executed pirate whose ghost materializes to carry his descendants to their graves. Not long after the legend is introduced, a woman's body is found on her cabin floor. There are hook scratches on the outside of the cabin door and peg-leg prints on the deck. She is also a descendant of Blackhook.

"She looks frightened, as if she'd seen a ghost," announces Charlie Chan as he examines the body, but he quickly concludes that the murder has been committed by someone posing as Blackhook. Still, director Harry Lachman makes the most of the ghost, partly by introducing a neurotic suspect named LaFarge (and his equally spooky psychiatrist), and by his adroit use of the Blackhook costume in two notably frightening appearances.

In the pirate's first appearance, sound is actually the key ingredient. Weird music pervades the ship. The thump of a pegleg is heard on the darkened decks. The pirate's shadow appears, then the pirate, shot low from behind, much as Roy William Neill would film the Creeper three years later. The "pirate ghost" advances on Chan and the passengers, then reveals himself. It's Jimmy Chan dressed in the recently discovered Blackhook costume.

The second appearance of the pirate also begins with the sound of the peg leg, but this time it's beating against the wooden dock where Chan has strolled in hopes of luring the murderer away from the ship. The mist is thick, and the foghorn bleats mournfully in the background. The pirate appears, then the audience sees a closeup



Murder mixes with the macabre in this musty Charlie Chan chiller, The Feathered Serpent.





Left, harsh lighting casts foreboding shadows both on the cast and an Aztec totem in The Feathered Serpent. Right, a cleverly disguised Holmes grapples with the "ghost of the moor" (sans glow) in Arthur Conan Doyle's gothic mystery adventure The Scarlet Claw.

of Chan's face. Suddenly the hook enters the frame. Before Blackhook can strike, however, Chan unmasks him and calls in the police. Thus, the use of the costume allowed the director to maintain the mystery and to exploit the ghostly presence of Blackhook long after his appearance had been rationally explained.

Perhaps no detective film, however, utilized horror film techniques as successfully as Bruce Humberstone's 1936 entry in the Chan series, At the Opera. From the very first titles, which announce that the film stars "Boris Karloff versus Warner Oland," to the final encore, in which Karloff takes to the opera stage to sing the part of Mephisto, the viewer is steeped in one horror film convention after another.

Lightning flashes, as the film opens in a thunderstorm at the Rockland State Sanitarium. Karloff is an amnesiac, a charity patient who has drummed away on the rec room piano "every night for seven years." Suddenly he sees a newspaper brought in by a guard. A picture of prima dona Lilly Rochelle on the first page reminds him of who he is. Karloff overpowers the guard and escapes the asylum, his shadow skulking along the wall.

Not long afterwards, Karloff is seen running amuck in the opera house, slinking up and down dark passages, hiding in shadowy alcoves and peeking through trap doors. Screams are heard. A strange man is seen hiding in the costume rack. Rochelle's life is threatened. A frustrated stage manager shouts at the police: "This opera's going on tonight even if Frankenstein walks in!" Even Chan acknowledges the presence of "ghostly visitor."

Slowly the pieces of the puzzle are sorted out and fitted together. Karloff is an opera singer named Gravelle, once secretly married to Rochelle. One night after a performance, he was locked in his dressing room as the theater burned to the ground. Gravelle was assumed dead by Rochelle and her baritone companion, Borelli. Now seeing his chance for revenge, Gravelle knocks Borelli unconscious and takes his place on the stage, where he is determined to sing to and then stab Rochelle to end the first act.

The curtain has hardly rung down, however, when it is discovered that Rochelle has been murdered. The police chase Karloff, thinking he is Borelli, until they find the real Borelli dead in his dressing room. The chase resumes, with Karloff, now accused of both murders, hiding behind scenery, ducking into the prop room, and skulking down the back passageway by candlelight, in true "phantom of the opera" style.

Then, as if reprising the famous phantom isn't enough, there is a scene recalling the flower sequence in *Frankenstein*. Gravelle plays a lullaby to his daughter (by Rochelle), now a grown woman, who no longer recognizes him as her father. As the distraught man pleads with her to remember him, she becomes more and more terrified until she faints dead away.

Chan finally confronts Gravelle, but instead of charging him with the murders, he persuades the man into performing onstage once again, where Chantricks the real killer into revealing herself. This final scene, the trap, became a regular feature of

Chan films. But done here, in the theater, it is very reminiscent of the trap scene in Dr. X (1931), where a doctor attempted to trick a murderer into striking again by recreating theatrically the environment which had inspired him to kill in the first place. Adding to the suspense in *Opera* is Gravelle's insistence that the scene be played in heavy shadow, and the grip he maintains on his new prima dona has sufficient fervor to convince any viewer that he is the actual killer.

It's clear that detective movies from the thirties and forties succeeded in adapting classic horror film techniques to their own purposes. Even though the murders always had to be explained in rational terms, directors did a good job of using ghostly apparitions, ancient legends, family curses, and haunting landscapes to convey a mood of fright. But why did they choose to do so, and what made them so successful at it?

Viewers need to remember that long before Lumiere ever attempted to project a picture onto a screen, even before Conan

Continued on page 98



Mean mannequins and gauze gangsters haunt the halls in Charlie Chan at the Wax Museum.

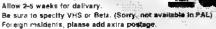
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- CALTIKI, THE IMMORTAL MONSTER (1959) John Meri \$121 vale, Ordi Sulfryuni A group of sciantists discovar a horriba, blob-lika monstar whila saarching a cavern for ancient Mayan ratics. Directed by Freda and Bava.
- BRAIN THAT WOULDN'T DIE (1999) Herb (Jason) Evers Virginia Leith TOTALLY UNCUT!" Ludicrous black and whila sleazy schlock ar its absolute best. Heads mon-siars, strippars mad scientrists. all blandad rogether in an unbelievable way. A classic S122
- S125 CAPE CANAVERAL MONSTERS (1960) Scott Paters Karharine Victor: A pair of aliens blow rockat ships out of tha sky with an oversized ray gun near Cape Canaveral Good time drive-in schlock
- THOUSAND EYES OF OR, MABUSE (1960) Parer Van \$126 Eyck, Garta Frobe, Wolfgang Praiss. The last film of the great Firtz Lang. An evil ganius usas a luxury hotat, fillad with sciantific devices, as the headquarters for his evil plans. Well done with a terrilic climax!



- THE WAR GAME (1965) Narrafed by Michael Aspell Palar S127 fremendously brattam A fremeradously powerul semi-documentary about a world wide nuclear affack and related on a small English town Brutal and shocking in its depiction of the horrifying affarmath of nuclear war. Not for the squearmish Highly recommanded
- IT HAPPENED HERE [1966] Paulina Murray Sebasian S128 Shaw Another unusual piece of social sciance (iction that lantasizes about what would have happened it Germany Lad conquared England during World War II
- CHAMPIONS: THE INVISIBLE MAN (1968) Strair Damon Alaxandra Basteda William Gaunt A rara apr-sode of the British rv series, CHAMPIONS in this apisoda our heroas bartle an invisible man 50 mins

- L001-X LOST LUGOSI INTERVIEW/WHITE ZOMBIE (1932) Rnib-ert Frazar Tins rara intarviaw was firmed as Bela prapared to take the drug rehab center in 1956. You'll also saa WHITE ZOMBIE, mustered for the first tima from a 35mm print
- SVENGALI (1955) Derek Bond, Donald Wollitt, Full cofor remake of the 1931 Berrymore classic can stand on the H121 own merit. Writhirt is axcellent in the titla rola of the madhypnölist
- THE DEVIL'S COMMANDMENT (1956 aka I VAMPIRIJ Gianna Canata A classic Italian horror litim about a mao sciantist who capturas young women und drains their H122 blood to halp prasarve the woman he lovas. Vary atmos-
- H123 FACE OF THE SCREAMING WEREWOLF (1958) Lon Chanay A real gagger, but than worth it to say Lon in his linal pelormance as a werewoll. Makeup and Iransformations are excellent
- THE BAT (1959) Vincent Price Agres Moorehead A mad killer known as "tha bat" is on tha prowl in an old gothic mansion littlad with larrilled paople. Graat tun as he usas H124 hrs claw-like hand to rip out jugular vains
- HIZO HORROR HOTEL (1960) Christopher Lee, Berfa St. John From a paguirful 16mm or nif Classic British horror as a witch luras victims into a New England villaga for blood sacrilices to the devil



- CURSE OF THE DOLL PEOPLE (1960) Ramon Guy A H125 voccoo cursa is put on a group of fourists who staal a Ha-fran davil dolf. Probably tha best of tha K. Gordon Murray Mexisharrors
- THE TELLTALE HEART [1960] Lawrenca Payne Darmol H126 Walsh A very unusua and vary entertaining acaptatin of roa classic Poe story. A shy lonar discovers tha girl ha roves in the arms in his bast friend. Murder and norminolmw in dramatic tashion. Mada in England.
- CURSE OF NOSTRADAMUS (1960 uka THE BLOOD OF NOSTRADAMUS) Garman Robies. Ona of the flour feature versions, adited from a 10-part Maxicari sarial featuring. that south of the boroar cloodsuckar Nostradamus
- THE HAND (1960) Derek Bond Ray Coonay In WWII a H128 number of soldrars have hands cut off by the Japanase Yaars later in London, an amputatron styla killar is on tha loosa, terrorizing tha local citizarry



- H129 DR. BLOOD'S COFFIN (1960) Kieron Moora, Hazel Criurt fan Hunfer Top nofch Birfish herrer In color, foo doctor conducts weird expariments in the caves near a small English villaga
- ORLAK, THE HELL OF FRANKENSTEIN (1961) Joachin H130 Cordero IN SPANISH WITH NO SUBTITLES. The legendary Frankenstein monstar is used for revenge by a notorious body snatcher
- SAMSON VS. THE VAMPIRE WOMEN (1961) Santo Lorena Vefasquez Santo battles voluptuous vampire women led by the gorgeous Lorena V and her musclebound capad handhmen. Don't miss the hysterical linat wrestling scanal A Sinister jewat - so bad it's wondarfulf

TERROR OF THE BLOODHUNTERS (1962) Robart Clarka, Dorothy Hanay, Jungla horror as an ascapad prisonar laces the farifying savagary of a farbcrous South American Indian tribe



- SAMSON IN THE WAX MUSEUM (1963) Santo. Claudro Brook A mae scientist turns townfolk tham as 'rguras in wax musaum. Santo to the wrestling
- H135 MONSTER OF LONDON CITY (1964) Marianne Koch Hansjorg Farmy Garman film Whita a play about the Jack the Ripper directies is enacted at Edgar Allan Poa Thea-tra in London's Whitechapat district, similar murders are baing committed in the city. Tensa chillar



- AUTOPSY OF A GHOST (1967) Basil Rathbona H136 irradine Curperon Mitchall SPANISH WITH NO SUBTI-TLES Basi Rathbona's tast lilm. This comady/horror romp has Carradino as Baelzabub, Palhbona as a ghost and Michall plays a mad scientist
- TOWER OF THE SCREAMING VIRGINS (1971) Tarry Tor day Jean Prat. A totally bizarra French rate leaturing Countess Marguarita, who after tiring of her lovers, brutally disposes of Them. "Life" orgies and hudity in color!
- HORROR RISES FROM THE TOMB (1972) Paul Naschy Vrc Winner The cursed descandants of an avil knight re-turn to their ancestral castle to palorim arrocities of their

#### JUVENILE SCHLÖCK

- HOT ROD GIRL (1956) Lori Nalson, Mark Andraws. Chuck Connors Teenaga farrorists on a spead-crazy rampage!" Connors plays a cop who sats up a hot-rod racing program to aid young delinquents. See crack-ups, chicken runs and streat dragging.
- A DANGEROUS AGE (1957) Ann Paarson, Ben Prazza JS02 An undaraged girl runs off from boarding school with her lover in hopes of marriaga
- T-BIRD GANG (1959) John Brinkley Tony Millar Fast cars last gids and no place to got" A high school graduate becomas part of a juvenita gang to avenge his dad's JS03
- GIRL IN LOYERS LANE [1660] Breff Holbey, Joyce Maadows Mora J D schlock from Roger Corman. A drift-ar falls for a girl in a lownine's passing through Shar ends JS04 up deader than a doornail and the town is out for Brett's blood

J805 NIGH1 OF EVIL (1962) Lisa Geye, Wrillrem Cempbell A high school cheerleader gals raped, dumped by rai Tolks, compeles let Miss America unknowingly merries a hoodlum, becomas a sigripper end commits armed roddery incradible obtained Juvenile schlock at it's best!

#### JUNGLETHRILLS

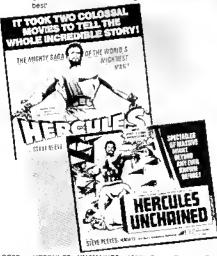
J035 SNOWS OF KILIMANJARO (1952) Gregory Pack, Susan Haywaro. Ave. Gardner. Based en Tha story by Ernast Hemingwey, e novelish search for life's maening leeds him to adventure in the plains et egueteriet Africa. Cefer



J036 WHITE HUNTRESS (1955) Susen Stephen Jehn Bentlay In Ine 1890's e blende dallies grent pytkon and unfliendly nativee in the untamed African frontier. Shot in Kenya

#### SWORD AND SANDAL

SS31 MERCULES (1959) Steve Reeves, Sylva Kescina This granddaody of Italian muscleman mevies cataputed Steve Reeves frem Mr. Universe te mythric hare. Based en it le Greek tala ef Jason and the Argonauts. Fantasy etils very



\$\$32 HERCULES UNCNAINED (1959) Sleve Reeres Sylve Kosone Seguel to NEPICULES, the legandary tiere's memory is eresed dy elwicked gueen Ha dellias ligers, eligiari, and demolishes a haathen temple. Tep notch:

\$533 COLOSSUS OF TNE ARENA (1960, exe DEATH IN THE ARENA) Melk Ferest Colossus/Mediste provas himself es that strongest gladielor in the world by battling loss in the atena.

SS34 GOLIATH AND THE DRAGON (1960) Mark Friest Biodelick Clawford Tha big felle dailles a gaint Det le Ihies headed dog, a wind goddass, a dregon and einer nasty creaturas le sava his wife and kinddem.

\$S35 NEROD TNE GREAT (1960) Edmund Phridom, Sylvie Lopez Jaalousy of his queen and the Inteet et his kingdoms invasion cause the King et Judeh te stowly go mad Slight Tamlesy elements.

\$\$36 MASK OF THE MUSKETEERS (1960) Gorden Scott Jese Greco. A literar lie France is intercepted and the princess rescued by mesked bandii and three Musketaers.

SS37 NERCULES AGAINST MDLOCH [1963 eke CONQUEST OF MYCENE) Gerdon Scoll, Genevieve Glad Mycene is rifled by the monstrans Moloch who gerforms hijman sacrifices. Our hero battles this evil high pitest to save the people.

\$\$38 GOLIATN AND THE SINS OF BABYLON (1963) Merk Forest, Eleenora Bienchi Our here helps a small kingdem inai is lercad te meke e yearly tirdula el 30 yeung virgins le the Kingdem of Babylon. Adeve averege swerd end

SS39 IN THE YEAR 79 A D (1963) Susan Page), Brad Harris Not the best year for the people of Pempeli, whose lives are destroyed by the application of the volceno, Vestivius SS40 GIANT OF THE EVIL ISLAND (1964) Rock Stevens Dina DeSanits Sailots of the Sevan Seas and inheditents of port communities are terrorized by a merauding grent flet ren dudbad in English

SS41 LION OF S1. MARK (1964) Gordon Scott, Rik Billeglie Im tha year 1620, the son el Doge dallies prietes of the Adrietic end becomas mivolved with a lovely edventuress

NERCULES AND THE PRINCESS OF TROY (1965) Gordon Scott One of the best swerd and sandels you if ever see Herculas ballies e grent see monstal that snecks on young virgins. Excellent speciel effects' Not to De missed!

#### FURGUITEN HURRORS

FN34 JANE EYRE (1934) Celin Clive, Virginia Bruce Beryl Mer cer. The clessic tala et a governess in an eerre mension with its mysterrous lote. Solid perfermences in this gother blend et mystery and tomence.



FH35 NONG KORG NIGHTS (1935) Tom Kaene, Wete Engels Onstom egents track guhn trannets into Hong Kong and criminel intested Mecee. A specieculal villege burning segnence end sinspense'ni climax.

FH36 HDUSE OF SECRETS (1936) Leste Fenten Mintel Evans A well made poverty row old dark house chiller with plenty et elmesphere. A young men inherts en eerte mensien thet's tilled with mystery end terter. Frem 15mm

#### SINISTER SERIALS

SRLS-027 THE WOLF DOG (1933) Ain 7 n fan Jai Frankle Daard

12 chepters \$34.95 A boy end Germen shepherd feetr

12 chepters \$34.95 A boy end Germen shepherd feetr

13 chepter the limb series of edyeptures en land, sea and en-



SRLS-628 MYSTERY MOUNTAIN (1933) Ken Meyhard Jane Cor Airi 12 chapters 534-95 Ken ballics a mesked bandit stown es The Reliter whese matanding geng selbs end mysdess tallicool crews in the West

#### SCITY

SHI11 SHERLOCK HOLMES (1954) Ronald Howerd Frem the British IV series Volume Feur Cesa of the Perfect Hhs band end 'Case of the Pennsylvania Ghn

SHERLOCK NOLMES (1954) Rehald Hewere from the British is series. Velume Frise. "Case of Mether Hurbaro and "Cese et the Unlucky Gemdle".

SH13 SHERLOCK HOLMES (1954) Renald Howard Them the British Iv series Velume Six. Case of the Reyel Mnrder and Cese of the Reincient Carpenter

SNI4 SHERLOCK HOLMES (1954) Rinnald Mowero, Irem The British IV series, Volume, Seven. The Red Hinaded Leegne and Case of the Venished Celective.

TV01 RACKET SQUAD [1951] Rec0 Hadley Velnme One 'Desperate Matey and Sky High

TV02 RACKET SQUAD (1951) Reed Hedley Veliame Two Min ecte in Mind and The System

TV03 RACKET SQUAD (1951) Reed Hedley Volume Tries
Two Little Country Girls and The Smoke Eelers

TV04 RACKET SQUAD [1951] Reed Madley Volume Four Take A Little end Bill et Sale

TV05 RACKET SQUAD [1951] Reed Hadley Volnme Five Anyene Can Be A Snoker" end Hearsa Chesei

TV06 CROSSCURRENT (1956) Gereld Moni Velome One The Boxing Game and First Blush 1V07 CROSSCURRENT (1956) Gereld Moni Volume Two.

"Ferced Passport and Miss Fortuna
TV08 CROSSCURRENT (1956) Gerald Mehr Volume Three
Nercotics and Prophecies."

(VQ9 CROSSCURRENT (1956) Getald Mohr Volume Fou Rensom' end Ster et Ghizeh "

TV10 DANGEROUS ASSIGNMENT (1952) Brian Denlevy Volume One Blood Steined Feetler and "Briefcese

TVII DANGEROUS ASSIGNMENT (1952) Brian Donlevy Volume Two Legoon Story and Art Treasnies "

TV12 OANGEROUS ASSINGMENT (1952) Brien Donlevy Volume Three, "Venetian Stery" and "Mine Stery"

TV13 DANGEROUS ASSIGNMENT (1952) Brian Donlawy Voluma Four, "Hevene Miccellim" end "Bhendeia."

TV14 DANGEROUS ASSINGMENT (1962) Biren Donlevy Volume Five. "The Stelen Letter" and The Decay."

#### EXPLOITATION

X031 LASN OF THE PENITENTES (1937) Josal Swickard Besed on a line story is newspaper reporter stumidles ente a dizerre teligious cull in the American Southwast that worships pain and terture. Ouch!

X032 NONKY TONK GIRL [1937 ake HIGHWAY HELL] Maly Chauring Another hiteriens classic exploitetien film in that seme even es Assessin of Yenth' and Reeler Medness. The story is ebout a nitch-hiking prostitution ring. "Going my wey, mistel?" Awa inspriting.

X033 WASTED LIVES [1958] Fighing Chenreen. "As daring a picture as the screen will eval get. Shewn for the first time on any screen, the dirth of twins (told with delicacy and reverance)."

X034 THE THIRD SEX [1959] Paule Wesley Pent Dehike One ef the lirst films that deel with nemesernelity Parents try te streighten eut Their gay \$00

X035 GIRL ON A CHAIN GANG (1965) Willrem Welson Julie Ange Ontrageons expleitation IIIm mede the year eher the civil rights workers were murdered in Mississippi. A white guy black gny end white girl ere errested abused end eventinally mindered or repnets Seutlier policie.

X036 TEENAGE MOTHER (1966) Atlene She Ferber Frinterick Riccle Title tells all in lihis campy exploitetien. Um frem the sama man whe geve us. Gill en e Charn Gang. In derous Sestmen color.

#### MYSTERY-SUSPENSE-CRIME

MI39 TNE PEACOCK FAN (1929) Lucien Privet, Detethy Dwan An excellent minioer-in-e-locked toom wheolinit with e hest of suspects end a mystetieus chised Chinesa lan

M140 MBNTE CARLO NIGHTS (1934) Mary Trien. John Oarrow A man convicted et murcer escepes police le search fer the irula mitidaret with only enaigne.

M141 MARIE GALLANTE (1935) Spencal Trecy Kalli Gallian Minder and espionege abound in this forgellan Fox film, anchored by strong perfermances from Trecy end Gallian

M102 'X' MARKS TNE SPOT (1937) Demien O Flynn Helan Perish A private aye invasligates a geng et hylacking hoodinms

M143 THE WRONG ROAD (1937) Lienet Atwill, Richard Creinweit Meten Meck \$100,000 is embezzled by twe indst Eerly Reguldic mystery/snspenser has Alwill stearing Prese two J D's loward the light side of the few

M144 BENINO PRISON WALLS [1943] Aran Baster Gettinde Michael A cemedylcrime diama frem PRC A schaming Tyconnane his jetsetting sen are sent to jed but menaga to continue wheeling end deeling frem drison. Fun tilm!

M145 TNE DUMMY TALKS (1943) Jack Werner, Clauda Hnfdert When e blackmelling ventrilegrist is mutdetad a midget 5 disguised es a dummy to find the paison rasponsible for the crime!

M146 THE MISSING GORPSE [1945] J. Saward Bromberg Isabel Rangolon: A PRC mystery/cems0y: Murger: blackmall and e-disappeering body cense meyham et a newspaper.

M147 SWAMP FIRE (1946) Johnny Weissmuller, Bristel Crabbe Virgimie Grey, Weismuller's only nen-jungle guy lele. He lights' galers and sootnes the ladias who ere scratchin and hair pullin' eech other oval him. Territic dimactic swemp-life. Crebbe is excellent as the heavy.

M148 INNER SANCTUM (1948) Low Landers Charles Anssell
Mary Beln Hughes. A good drame besed en the lamout
redie shew. A lettinne teller predicts disaster let a young
gift en a train.

M149 KILLER BAIT [1949] Lizebeth Scell Don Dafora Annin Kennedy A wemen's greet teeds her into involvement with hasty gengaters, bleckmail, and murder!

MISO THE GILDED CAGE (1955) Alex Nicel Verenica Hinrst Chifdole Evans. A Mona Losa an exhibit is the scene for a crime fale involving blockmel and minteer. A good British thriller.

M152 STRANGE AWAKENING (1957) Lex Berket. Calete Metthews. After elmen loses his mamory, el conniving women tries to cenvince him thet he's her sen in en unscrupuleus effert to collect en en inheutience.

MIS3 SUSPENDED ALIBI [1957] Petrick Hell, Handr Riackman When a men visits his misitess, he uses e friend as an elibi. The friend finins up drao, and he is accused of his murder. Good crime tale.

M154 DEATH TIDE (1958) Frenk Silvera. A veyege el clime and deeth. A ship full el diemends is pitaled dy hoodiums.

M155 SKI TROOP ATTACK (1959) Micheel Ferast, Shelle Catel Roger Cormen. Cermen produced, directed, end played a Nezi commander en skis in this war thiller. Just like all el Roger's ether horrellsc-if irlims except they're lighting. Germans instaed et monsters.

M156 BLACK AND WHITE AS DAY AND NIGHT (1983) Blund Ganz IN GERMAN WITH ENGLISH SUBTITLES A man's genius fer chess decemes a destructive obsession

M157 CNARADE (1964) Cery Grami Andrey Hapdurn Wallet Maithau Hitchcock-like suspensatinysery set in Paus Grent assists Hepburn after her husband is murderad by sinister crooks seerching for a cache et bricks.



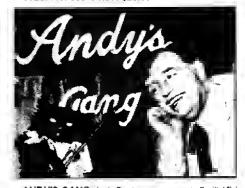
KOVACS ON THE CORNER One of Ernie Kovacs' first series for NBC (WPTZ-TV Philadelphia origination) containing some visual gems by the master of the video blackout. Written and produced by Ernie Kovacs and with Edythe Adams, The Dave Appel Trio and Afred the Dog. Highly creative video comedy. (1952) 30 min.

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THE ERNIE KOVACS SHOW This classic episode called "Eugene," written, produced and directed by Kovacs, contained no talking-none in the Dutch Masters commercials, none in the riotous skits about exaggerated sound effects in a men's club, a hall of statues and a tilted room where the law of gravity takes an unusual turn-only music and sound. An early, innovative (and very funny) use of video tape, Recommended, (11/24/61 ABC TV) 29 mm. Order No: 1057 Price: \$19.95

TAKE A GOOD LOOK (with ERNIE KOVACS) Visually inventive panel show, hosted by Kovacs (including his usual outre' skits) leatured panelists Edie Adams, Carl Reiner and Cesar Romero trying to guess mystery guests' secret. Kovacs described it as 'a combination of Mah Jongg and Chug-A-Lug (1960/ ABC-TV) 30 mm. Odred No: 444 Price: \$19.95

DANGER A live 'TV noir" series showing the dark side of the human soul. The three programs, "The Lady on the Rock," 'Death Among the Relics," and 'The System," were all directed by Sidney Lumet. (1951, 1952) 77 min. Order No: 389 Price: \$29.95



ANDY'S GANG Andy Devine, successor to Smilin' Ed McConnell, hosts this popular Saturday morning kids show, telling stories and introducing a harmonica playing orangulang. But the real star of the show was, 'Froggy the Gremlin," who plunked his magic twanger and croaked, 'Hi ya, kidsl Hi ya! Hi ya!' along with 'Midnight the Cat" and "Squeeky the Mouse." (c. 1958, NBC-TV) 24 min. Order No: 522 Price: \$19.95

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ROCKY JONES, SPACE RANGER The complete three episode story of 'The Cold Sun,' starning Richard Crane, Scott Beckett and Sall Mansfield. A 'trotanic missile' is needed to ignite the sun before it's too tate! Produced on frlm at NBC, (1954) 79 min.

Order No: 69 Price: \$29.95

ROCKY JONES, SPACE RANGER "The Pirates of Prah" in its complete three episodes. Space pirates from the planet Prah have struck, Rocky uses a "Cold Light" to make his spaceship invisible, then sets out to battle the interplanetary gang and their Lady Boss. (1954) 78 min. Order No: 70 Price: \$29.95

ROCKY JONES, SPACE RANGER in 'Blast Off." Rocky and Bobby are space-wiecked on a planetoid where the natives worship them as gods. They find an ancient flying saucer and even a beautiful g.rl. Three complete episodes tell the whole story. (1954) 78 min. Order No: 71 Price \$29.95

ROCKY JONES, SPACE RANGER Rocky is framed for space piracy on a distant planet. His crimes are described in flashback (film clips from previous episodes), and just when things look blackest in 'The Trial of Rocky Jones," an earthquake strikes! Complete three episode story as seen on NBC-TV. (1954) 79 mm. Ordet No. 72 Price: \$29,95

SPACE PATROL Three different high-adventures inthe vast-reaches of space"starring Ed Kemmer and Lyn-Osboin. First, alien creatures who can walk through walls invadie the Solar System, Next, an Atomic Haimonizei threatens to shank a whole city. Then, Buzz and Happy try to unravel the secret of a strange piece of metal discovered by 30th century archeologists. (1955) 78 min. Order No: 685 Price: \$29.95



FOODINI THE GREAT TV pioneers Hope and Morey Bunin first brought their puppets to network TV in 1948 with a 15 minute 5-day a week series called Lucky Pup. The two most popular characters, Foodini and his bungling assistant Pmhead switched to a weekly half hour formatin Aug. of '51. Foodmi was a magician-cum swamr, hypnotist, mind reader, escape artist, and card trickster who performed actual magic tricks on-camera. (Autumn 1951, ABC-TV. Has a slightly neisy soundtrack) 22 mm. Order No: 1244 Price: \$19.95

THE NUT HOUSE Produced by Jay Ward (Rocky and Bullwinkle) and written by Bob Arbogast (among others). A live TV senes of skirts that should have been a hit, but for some reason, never made it to the home screen. (Six years later, Rowen and Martin's very similar Laugh-In, was successful.) The actors are unknowns, but this show stands on the unique quality of its writing-and these skits are hilarious, Bravo Nut House. (1962 CBS-TV) 34 mm. Order No: 247 Price: \$24.95

DUPONT SHOW OF THE MONTH ("TREASURE ISLAND" with BORIS KARLOFF) Karloff, Hugh GnIIith, and Richard O'Sullivan star in an elaborate production of Robert Louis Stevenson's rip-roaring pirate tale, "Treasure Island.' Karloff plays the drunken old pirate, Billy Bones and even though this was a live presentation, the parrot stays put on Long John Silver's shoulder throughout the show! Remarkable, complex sets. (1960) 88 mm. Order No: 1108 Price: \$29.95

DIVORCE HEARING If you're a fan of today's Divorce Court, you're going to love this 1958 version! Two couples, each lacing divorce on the grounds of extreme cruelty. square off on camera and let loose with both barrels. Absolutely fascinating viewing—just like a neighbor's

cedroom window. (1958) 27 min. Order No: 309 Price; \$19.95

SUPERBOY SCREEN TESTS This series of actor's auditions for an unsold Superboy series includesscreen tests by young John Rockwell (who was chosen to appear in the never-aired pilot episode) and four hopeful teenage Lana Lang aspirants. Order No:335 Price: \$19.95



Superboy Screen Tests

### Blo@Per Fest

BLOOPERS from STAR TREK and LAUGH IN Hilanous goofs, kidding around on the ser, tun scenes, llubbed lines, pats on the fanny, limp wrists, etc. You get the idea. One of the funniest celebrity-filled programs that ever belly-laughed its way onto a videotape. Caution: contains some strong language. (1966, c.1970) 26 mm. Order No: 574 Price: \$19.95 Order No: 574

VIDEO YESTERBLOOP A collection of all those outtakes you weren't supposed to see on your television. (Caution: con'ains some strong language and a few naked ladies.) Includes: the lamous Price is Right broadcast in which a contestant's blouse talls off; the story of the Crunchbird; irate obscene gestures; newsfilm boners; a naked lady in a fountain; "telepathic thought transmission; and out takes from All My Children, One Day At A Time, Happy Days, Mork and Mindy (you're not gonna believe these!) and plenty more. (1960s & '70s) 76 min. Order No: 766 Price: \$29.95

THE RETURN OF VIDEO YESTERBLOOP From the creative, lar-sighted, and looney Warner Brothers editors: bloops, bleeps and bungles from Ronald Reagan, Humphrey Bogart and many other Warner's stars. Our tormer president's expletives when he liubbed a line made Reagan turn red, his leading lady went white and the director got blue in the lace! How's that lor colorful language? Includes 'Blow-Ups of 1941,' 'Blow-Ups of 1946," "Blow Ups of 1947." (1941-1947) 27 min. Order No: 1058 Price: \$19.95

ARCHIE This unsold pilof for a series based on the popular comic strip starred John Simpson and Roland Winters and predated the popular animaled version, which eventually ran for 10 years on the networks. "The Electric Cupid," has Archie using a computer to match up the guys and gals for a big dance. All your favorite Archie characters (Jughead, Veronica, etc.) are here and the program also includes a 12 minute sales pitch for potential sponsors. (1964) 43 min. Order No: 327 Price; \$24,95

THE ALDRICH FAMILY In this excellent live to production, Henry's upset because he hasn't received an invitation to a costume party. A poignant and warm comedy that made a successful transition from radio. The program was sponsored by Jello, Birds Eye Foods and Swans Down Cake Mixes and starred Jackie Kelk, House Jameson, Lois Wilson and Robert Casey. (1950) 27 min Order No: 544 Price: \$19.95

WATCH MR. WIZARD A whole generation was introduced to physics and chemistrywith Mr. Wizard. In this show Don Helbert and his young visitor Susan study "Explosions," starting with bursting bettoons and ending with the hydrogen bomb! One experiment realizes it was on live ty and lails to work, but the rest go off with a satisfying roal. One of the finest educational programs ever made. (1956) 30 mm.

Order No. 808 Price: \$19.95

DR. IO Jimmy McLain is the good doctor who gives away Silver Dollars for the correct answers to questions like "Who wrote the quote, "To err is human, to lorgive divine?" George Ansbro kicks off the evenings fun with, "I have a Lady in the Balcony, Doctor." Early ty quiz fun. (1953) 30 min. Order No: 512 Price: \$19.95



PUPPET PLAYHOUSE PRESENTS HOWDY DOODY Two complete broadcasts from 1948 and 1959 featuring Buffalo Bob (Bob Smith), Clarabell the Clown (Bob Keeshan in 1948, probably Boo Nicholson in 1959). Chief Thundercloud and the rest of the gang. A delight for youngsters today as well as those who watch it live. Don't miss Bullalo Bob and Clarabell cracking up on camera leaving the Peanut Gallery trying to figure out what's so funny. A real ty classic. (1948, 1959) 60 min. total.

Order No: 585 Price: \$24.95

HOWDY DOODY Two more complete episodes of the world's most famous children's program. Clarabell shows movies of his trip to West Virginia. Princess SummerFall WinterSpring and Zippy the Chimp appear in the first show from 1953. They are also in the second episode from 1959 with guest Gabby Hayes. Don't miss the "Howdy Doody Comic"—a limited animation cartoon selial, (1953, 1959) 49 min. Order No: 652 Price: \$24.95

THE \$84,000 OUESTION The best remembered show from the era of the Big Quiz. A Philippine-American lady lawyer decides to keep her \$32,000. Virgil Earp (nephew of Wyatt Earp) wins \$32,000 in the category of 'The Wild West,' and more. Hosted by Hai March, Questions by Dr. Bergen Evans, from out of the "locked vault," and the famous Revion Isolation Booth. (1957) 29 min.

Order No: 832 Price: \$19.95

YOU ASKED FOR IT Two complete live to "Believe-II-Or-Not" format programs, with all the performers requested by the viewers. An elephant carries a man by his head, a musician plays three trumpets at the same time, a trick whip artist, the "Living Mannequin," end six kids who play the William Tell Overture on manimbas (with hoofbeats!). Hey, don't blame us. You asked for if! (both 1954) 59 min. total. Order No: 1170 Price: \$24.95



COLLECTOR'S ITEM:"LEFT FIST OF DAVID"
A rare opportunity to see two masters in an unsold CBS-TV pilot. Peter Lorre and Vincent Price play a sinister pair of art dealers on the trail of the fabulous "Left Fist of David," whatever that may be. Made a lew years before Lorre's death in 1964. (c. 1960) 27 min.
Order No: 634 Price: \$19,95

THE MAGNAVOX THEATER Premier of the first Iull-length movie made for television, 'The Three Musketeers.' Produced by Hal Roach, Jr., directed by Budd Boetticher, and staring Robert (Hideous Sun Demon) Clarke, John Hubbard, Mel Archer, and Marjorie Lord. Plenty of flashing swords and swashed buckles. (1950) 53 min. Order No: 496 Price: \$24.95

SEE IT NOW ("Automation") Edward R. Murrow set an example of excellance in the field of television documentaries. This particular program is an exploration of how "automation" is changing the way America works and how computers and automatic machines are revolutionizing industry. Walter Reuther voices his concerns about workers being replaced by machines. The computers are primitive by today's standards, but the program is an intelligent exploration of a revolution that continues today. (1957) 82 min Order No: 241 Price: \$29.95

THE FAMILY GAME Three families compete in a program where the parents try to guess what their children had answered to leading questions asked when Mom and Dad were olfstage. Bob Barker hosted this silly sendup and it's easy to see why it lasted only six months. (1967) 29 min. Order No: 307 Price: \$19.95

BEAT THE ODDS Warren Hulf hosfs this syndicated Los Angeles game show. Confestants play a word game with rotating letter wheels and a "Mr. Whammie" to foil their luck. (1969) 22 min.Order No.: 325 Price: \$19.95

THE QUIZ KIDS One of early tv's most famous programs broadcast live from Chicago. Fran Allison was the MC. Includes an attocious live commercial. "If you take a cup of coffee from a filled jat and transfer if to a filled milk jar, stin it, take 1 cup of the milk/coffee mixture from the mixed jar and puf it in the coffee jar, how much liquid have you translerred?" Tune in for the answer. (1949) 30 min. Order No: 480 Price: \$19,95



RED NIGHTMARE Jack Webb stars in Warner Brothers propaganda film, made for the Department of Defense, about the Red Menace conspiring to take over the American Way of life. An average guy finds out what life would be like under the Soviel system. Laughable today, but no joke in the McCarthy Era! (1953) 30 min.

Order No: 595 Price \$1,955

LUX VIDEO THEATRE The triadaptation of To Have and Have Not," from e screenplay by William Faulknet. Edmond O'Brien and Beverly Garland furn in stellar performances. Compressed into one hour and limited by set restrictions, this prestige program is a showcase for prosid work (1957) 59 min. Order No: 317 Price: \$24.95

CAESAR'S HOUR One of the funniest series from the era of live tv comedy. Stars Sid Caesar, Carl Reiner, Howard Morris; Hugh Downs announces; and the writers included Mel Brooks and Neil Simon. Includes skits called "The Commuters," "Reach for your Brains," and "Nighttime." (1957) 45 min. Order No: 261 Price; \$24,95

CAESAR'S HOUR It was the last show of the season and Caesar, along with his cast of regulars and guest stars, really conquered the audience with laughter. Our favorite voice man, Don Pardo, did the announcing and the show was written by Mel Brooks and Selma Diamond, among others. A creative finale to an all-star series. (1956) 52 min. Order No: 814 Price; \$24,95



THIS IS YOUR LIFE Ralph Edwards surprises Stan Laurel and Oliver Hardy in this popular 1950s series. A heart-warming expenence and an absolute must for Laurel and Hardy fans (even though Stan wasn't really very happy about it). (1954) 30 min.

Order No: 507 Price: \$19.95

PERSON TO PERSON Here's proof that Edward R. Murrow could even get an interview out of someone who doesn't talk! Murrow, complete with his trademark cigarette, visits with Groucho and Harpo Marx in two selections from the popular CBS-TV senes. Groucho ad-libs, introduces his cook and maid and plays the guitar. Harpo doesn't say a word, but he does play his harp. (From 1954 and 1958) 30 min. Order No: 355 Price; \$19.95

SHOWER OF STARS Big-time variety (f/8/55) as Groucho Marx brandishes his acid wit during this live TV broadcast. Also appearing are host William Lundigan, leggy Betty Grable, Ed Wynn, Danny Thomas, and others. Plus a preview of "The Forward Look" lineup of "55 Chryslers. (Sorry, no tail-fins yet.) 60min. Order No: 1181 Price: \$24.95

SILVER THEATER A rare Chico Marx appearance in a situation comedy, "Papa Romani." (CBS: TV syndicafed version retifled "Hollywood Half Hour.") Also featuring Margaret Hamilton and William Frawley. Spilosy in spots but worth ill (1950 or 1951) 25 min. Order No: 314 Price: \$19.95

NBC COMEDY HOUR A primo example of an all-star'50s variety show, unsophisticated yet appealing. Groucho Marx eppears in a replay of the hilanous "Gonzalez Gonzalez Interview." Hostess Gale Storm ("My Little Margie") also welcomes Sfan Freberg, Jonafhan Winters, Ben Blue and others. Complete with commercials and lots of talent. (1956) 55 min. Order No: 803 Price \$24.95

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MARIHUANA Fans of Reeter Madness will light up over this poorty acted, unabashedly bad meledrama. A high school leenager and her pels are befriended by a sharp pusher and soon all get turned on to 'giggle weed' at a beach party. One girld rowns, another gets pregnant, and all eventually sink lower and lower into a sesspool of depravity and crime, Wowl! Be sure to take a toke off this campy delight. (1936) 57 min.

Order No: 1109 Price: \$24.95

REEFER MADNESS (Tell Your Children) A pristine print of this cult classic belongs in everyone's video library. A fictionalized 'true' story of the horrors of marihuana, "that violent narcofic, the unspeakable scourge of the nation's youth." (c. 1938) 67 min.

Order No: 584 Price: \$29.95

THE TERROR OF TINY TOWN By the time you're done watching this oddball oddity about 'Half-Pints in Ten Gallon Hats,' you probably won't remember if there was a story in it or not. Funny Ihing, though, about this all-midget western. All the props and Tiny Town sets are normal scale, so our bite-size bronco-busters seem to be packing gigantic six-shooters, and go under the saloon's swinging doors instead of through them! But, don't let your better judgment sell this film short. (1938) 63 min. Order No: 105 Price: \$29.95

TOMORROW'S CHILDREN This camp classic actually implies that sterilization isn't really all that bad, as long as the right people go under the knife. Fer sure! The film portrays the blind tyranny of doctors, welfare workers and judges who force people to submit to the operation. For example, one nice young girl, about to marry, is tagged because the state learns that her entire family consists of drunkards, cripples and idiols. So whose doesn't? Anyway, it's a wonderful compenion piece for Reefer Madness and Sex Madness. (1934) 55 min. Order No; 176 Price; \$24,95



MANIAC 'Unhealthy thought creates warped attitudes which in lum creates criminals and maniacs!' Or so says Dwain Esper, the mastermind behind this twisted little curio. All one point, he has his 'Maniac' gouge the eyeball out of a call and pop it into his mouth, like a tasty hors d'oeuvre. Supposedly based on Edgar Allan Poe's 'The Black Cat,' this sex-horror-exploitation quickie includes nudity and a shadowy rape scene. (1934) \$1 min.

Order No: 1192 Price: \$24.95

LENNY BRUCE For hardcore comedy with a bite, sink your eye teeth into this live performance (August, 1965), starring the pit bull of comedy, himself. Filmed at San Francisco's Basin Street West, this was Bruce's only performance film. His irreverent and sometimes grotesque routine contains an occasional obscenity and remarks on his notorious New York State 'bust.' 59 min. Order No: 547 Price \$24.95

## MCAMING Out At The MOVIES!

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LASH OF THE PENITENTES This 'hidden camera' shock-u-mentary explores the primitave 'rites' of a bizarre subculture of religious zealots, the Penitentes of New Mexico. Watch as human beings submit to painful floggings! See living creatures burried alive! Witness ritual crucifixions fall accompanied by a heavy-handed, melodiamatic narration. Caution: Edited down to its most sensational elements, this abridged version runs shorter than the original fearure. (1936) 35 min.

Order No: 1232 Price: \$24.95

WITCHCRAFT THROUGH THE AGES (Haxan) You've seen clips from this silent horror class ich undreds of times. Now own the complete, uncut Swedish version with all the black masses, torture, sexual perversions, satanic possessions, and witchcraft you can tolerate, Because of its explicit nudity, vulgarity and physically graphic images, this film has been banned in many countries. Written, directed, and starring (as Satan) Benjamin Christensen. Silent with music score. (1922) 113 min. Order No: 274 Price: \$29.95

THE YOUNG AND THE DAMNED (Los Otvidados) Written and directed by Luis Bunuel (who collaberated with Salvador Dali three decades earlier on Un Chien Andelou.) With this brilliant work, the legendary Spanish filmmaker returned to international prominence after an absence of seventeen years. Winner of the Grand Prize for Directional Cannes, it's a surrealistic portrait of the horrors of poverty, misery and degradation in the wretched stums of Mexico City. Spanishw/ English subtitles. (1950-Mexico) 79 min.

Order No: 269 Price: \$29.95



SEX MADNESS (They Must Be Told!) in the 1930s this was sizzling stuff! The point was to warn 'decent people" about the tragic consequences of syphilis—thus preventing ill-fated marriages, the break-up of families, and the procreation of congenitally deformed or diseased children. Then again, maybe the point was to make a sexploitation flick under the guise of a public service drama. You be the judge. Subtle as a stedge-hammer, this depressing Depression classic is delight-lufty unsophisticated. (c. 1937) 53 min.

Order No: 589 Price: \$24.95

HOLLYWOOD REVELS It's time for a good old-fashioned burlesque show, complete with mediocte singers, baggy-pants comedians, sexy skits, and a bevy of beautiful babes who artistically remove their outer garments. Although mild by loday's standards, this film is definitely for adults only. Featuring stripteasers Aleene Dupree, Mickey Lotus Wing, Hillary Dawn, and others. Music writlen and conducted by Billy Rose. (1947) 58 min.

Order No: 61 Price: \$24.95

TONIGHT FOR SURE If you thought *Dementia 13* was Francis Ford Coppola's first film, guess again. This unusual offering from the director of *The Godfather* films and *Apocalypse Now* was made while young Coppola was still attending UCLA. The story is set in 1961, 'somewhere on the Sunset Strip,' and has ptenty of naked addies 'doing their thing.' Not a stag film, but nevertheless, a true collectible for 'buff film' buffs. (1961) 66 min. Order No. 935 Price: \$29.95

GO! GO! WORLD In the *cinema verite* tradition of *Mondo Cane*, this film lays bare even more 'primitive rites and civilized wrongs.' Touted as 'A Bold, Lusty Portrait of the Weird and Wicked Things that People do Around the World—Filmed On the Spot as it Happened!' this European shockumentary comes with the disclaimer: 'We Didn't Make the World—We Only Photographed It" Technicolor and in English. (1964-Italy) 85 min.

Order No: 936 Price: \$29.95



WHERE THE GIRLS ARE Any army vet who stitt gets misty-eyed for boot camp will enjoy reliving that magic moment when he saw his first training film on the dangers of VD. Our hero is a clean-cut, girl-back-home-type, just beginning his first tour in Vietnam. When he doesn't hear from his sweetheart, the poor boy succumbs to the temptingly sexy women in a massage parlor. He got a towel; he got a girl; he got a dose! A moral lesson and a (bool) campy experience in living color. (1969) 23 min. Order No. 149 Price: \$19.95

## More CAMPing Out At The MOVIES!



BILLY THE KID VS. DRACULA John Carradine stars in this unusual horror-western. The fabled vampire, having survived numerous deaths in countless earlier films, finally meets his match in the notorious outlaw. With two such tegendary characters (and so much all stake") there is sure to be an exciting showdown. A tongue-in-cheek oddity with lots of bite! (1966) 73 min. Order No: 146 Price: \$29.95

ATROCITIES OF THE ORIENT It's WWII and the "ruthless Japs" have taken over the Philippines, screaming "Banzail" and perpetrating every atrocity imaginable: locting, torturing, raping, burning, bombing, bayoneting and beheading. An odd mix of romance, combat, propaganda and songs. A real "racist" riot. (1959) 80 min. Order No: 523 Price: \$29.95

THE ROAD TO RUIN Sally, an impressionable teenager, is led astray by her more experienced friend Eve in this early exploitationer about juvenile delinquency. After Sally becomes pregnant, her callous boylriend arranges a coat-hanger abortion, then forces her into prostitution. More "fun and shames" 1920s-style than you've ever seen in one film, Silent with music score. (1928) 57 min. Order No: 1065 Price: \$24.95

**DEVIL'S WANTON** This early work by lamed Swedish director Ingmar Bergman poses its philosophical questions brilliantly, depicting a dark world of nihilistic poets, pimps and prostitutes, deomed to tive out their tives in desperate state of confusion and despair. Watch or the surrealistic nightmare sequence. Existential exploitation at its bast. In English (1949-Sweden) 78 min. **Order No: 270 Price: \$29.95** 

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CAMOUFLAGE This WWII rarity, attributed to noce other than Walt Disney, is an amusing, lesson in military camouflage-with a definite "Slap-the-Jap" attitude. A real find for cartoon collectors. In color. (1943) 21 min. Order No: 13 Price: \$19.95

WIZARD OF OZ Fourteen years before Judy Garland skipped down the yellow brick road, a pasty-faced comedian named Larry Semon directed, co-scripted and starred (as the Scarecrow) in this early surrealistic version of L. Frank Baum's fantasy classic. Don't miss the performance by a remarkably thin, youthful, Oliver Hardy as the Tin Woodsman. Silent with music. (1925) 93 min. Order No: 1206 Price: \$29.95

BILL AND COO Come to Chirpendale, a burg populated entirely by birds, and take a beak at the budding romance between Bill, the struggling cabbie, and Coo, the daughter of the wealthiest "man" in town. The plot dovetails until a heroic Bill finally bags his bird. Ken Murray narrates with plenty of comball puns, but we'll sparrow you the details as the story is nothing to crow about. It's the actors, all real, live, leather-motting lovebirds, that literally keep this show singing. (1947) 58 min. Order No. 1081 Price: \$24.95

SHIRLEY TEMPLE'S BABY BURLESKS The Depression's dimpled darling began her career at the age of four in these parodies of fameus movie genres, featuring all-child casts of toddlers wearing adult clothing on the upper parts of their bodies and diapers (with gigantic safety pins) below. The satiric humor is actually quite sophisticated and Shirley, hersell, called them 'the best things t ever did.' Including: "Polly-Tix in Washington," "The Pie-Covered Wagon," "Glad Rags to Riches," "Kid in Hollywood," "Kid in Africa." (1932-1933) 50 min. total. Order No: 1007 Price; \$24,95



GLEN OR GLENDA (I CHANGED MY SEX) Intended as a "senous" study in transvestism, this low-budget docudrama quickly becomes a parody of itself. In one of his campiest performances, an elderly Bela Lugosi introduces the story from a shadowy room decorated with skeletons, voodoo paraphenalia and WWII bomb casings. Director Ed Wood himself stars as the tortured "angora sweater-loving" transvestile in this ludicrous, but lovable exploitation classic. "Snips and snails and puppy dog tails," buy this video or land in jaill Also starring Wood's first wite Dolores Fuller, (1953) 64 min. Order No: 740 Price: 29.95

DETOUR Film noir was never better than in this dark melodrama about a piano player hitchhiking to California to visit his girl, only to be beaten down by the ironies of fate. Taut direction, hard boilded dialogue, and good casting made this PRC programmer an absolute classic. There's murder, blackmail and unexpected plot twists all set in post-WWII America—back when even morality was still black and white. Directed by Edgar G. Ulmer and starring Tom Neal and Ann Savage. (1945) 69 min. Order No: 949 Price: \$29.95

DELINOUENT OAUGHTERS The youth of America are running amok! A high school girl commits suicide and a cop and a reporter try to find out why she and so many other kids are straying from the straight and narrow. The answer seems to be at the Merry-Go-Round Club, a sort of teenage night club. Parents who don't understand, wartime conditions, plus some strong stuff from a hip flask all seem to add to the problem. Starring June Carlson and Fifi Dorsay. (1944) 71 min.

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ing down suburban streets staring at women, picking up an old girlfriend and attending a local "body beautiful" contest. The last stop for the day is the apartment of Doris (Adele Lamont), who, disfigured by a former boyfriend, is now a man-hating model who poses in bikinis for sweaty amateur photographers.

While the shifty-eyed Cortner smooth talks Doris with promises of plastic surgery, Kurt and Jan have another heated, enjoyable conversation that culminates in the power-mad head ordering her new "partner" to rudely twist off the hapless aide's good arm in an implicit but bloody scene. Cortner lures Doris back home and drugs her, but before the operation begins, Jan, her pleas unheeded, commands the thing to burst out of its closet cell.

A cross between cartoonist Bill Griffith's "Zippy, The Pinhead" and Dan Aykroyd's Beldar Conehead after a terrible accident, "It" (Eddie Carmel) attacks in a laughably spasticand gory way. The mutated face is reminiscent of the photos that monster fans, in their home-made makeup, would mail to Famous Monsters of Filmland for possible publication. The required inferno breaks out during the struggle in which Cortner is paid in full, the pinhead carries Doris away and The Brain That Wouldn't Die ends abruptly.

One of the crown jewels of cranium films, however, has to be They Saved Hitler's Brain (a.k.a. Madmen of Mandoras, 1963), a composite of mismatched footage whose title sums up the entire plotline. For some, the image of der Fuhrer's decapitated head might be the stuff of nightmares. The film, itself, definitely is. According to Michael Weldon in his Psychotronic Encyclopedia of Film (Ballantine, 1983), "This classic bad movie has been amazing late-night TV viewers for years. Some of it seems to have been shot in the Philippines, some of it in America at a different time, and a car crash was borrowed' from Thunder Road (1958).

"The incoherent story," continues Weldon, "is about an American neurobiologist who disappears with one of his daughters. Another daughter and her husband fly to a Caribbean island to look for him and find Nazis taking orders from Hitler's head, which has been kept alive on top of a mechanical box. They plan to take over the world with nerve gas and find a new body for der Fuhrer." It is interesting to note that this film was directed by David Bradley, a former contributor to Famous Monsters of Filmland. Now, that's scary!

The most shocking aspect of The Frozen Dead (1967), however, may be its casting. Herbert Leder, a one-man army, produced, wrote and directed the film. He also managed to sign Hollywood star Dana Andrews to play the role of Dr. Norberg. The casting of Andrews in this film is startling. Only ten years earlier in England, he had starred for Jacques Tourneur in one of the most poetic horror films ever made, Curse of the Demon, the

polar opposite of Frozen Dead.

Dr. Norberg is a Nazi scientist hiding out with a basement full of frozen colleagues. Mobile, but mindless, it's Norberg's unenviable task to bring them to full functioning as part of a plan to reactivate the Third Reich. Not content with his chilled goose-steppers, he also experiments with disjointed arms that protrude out of the laboratory walls, which are arranged in such a manner that price tags hanging off their wrists would seem entirely natural. Norberg's unsuspecting niece Jean (Anna Palk) and girlfriend Elsa (Kathleen Breck) arrive for a visit to this crazy house. It's not long before Norberg's demented assistant does away with the friend whose head, a ghastly sight, is reac-



News admat from The Brain That Wouldn't Die.

tivated for experimental purposes. Using a decoy, Norberg and friends create the impression that Elsa has departed by train. The *Donovan's Brain* scenario is borrowed when the head develops psychic powers and orders the arms to strangle Norberg and friend in the surrealistic climax.

A more expensive production than its predecessors and the only one shot in color, Frozen Dead, with its amalgam of surgical horror, Nazi menace and mansion mystery, is photographed too flatly to create the weird atmosphere its absurd elements require. Black and white prints were issued for the American release, which tones the effects down considerably.

Ever mindful of audience appetite for cerebral entertainment, Hollywood created further food for thought by expanding the boundries of its "brain wave" films to include grey matter from outer space. Fiend Without A Face (a 1958 classic in its own mind) and The Brain from Planet Arous (1958, with John Agar out of his mind) are but two examples of this kind of encephalographic extraterrestrialism.

But, horror/thrillers aren't the only kind of films to make disembodied headway along these lines. Floating brains and grafting gimmicks have also segued craftily into the comedy genre, as Bud and Lou soon find out in Universal's classic selfexploitational parody, Abbott and Costello Meet Frankenstein (1948). Steve Martin's The Man With Two Brains (1983) borrows from The Brain That Wouldn't Die and Donovan's Brain for the second half of this colorful spoof. Martin falls in love with the telepathic female brain stolen from a mad scientist living in a co-op apartment decorated like a medieval torture chamber. When the doctor refuses to remove Steve's brain so that he and his love can experience the ultimate tete-atete, he prowis the streets, lampooning the Ood/Cortner character with comic intensity. As it turns out, his double dealing wife (Kathleen Turner) is murdered, enabling Martin to place the perfect brain in the perfect body.

Other brain-tickling humor shows up in the comedy compilation video Likely Stories No.1. In one of its more outrageous anthological offerings, "Focus on Fishco," Howard Hessman stars as a has-been Hollywood director who is interviewed on video by a French B-movie femmefan. One of the (bogus) films recalled is They Froze Hitler's Head, whose trumped-up trailer is a parody of They Saved Hitler's Brain, complete with a phoney Fuhrer sawed off from the neck up and carrying on in broken English from the freezer compartment of an old refrigerator.

Television has also presented its share of "brain teasers" as well. The first show of Star Trek's third season in 1968 was "Spock's Brain," in which the Vulcan's critical organ is stolen by a lovely female alien who needs it to guide her planet's computer system. When the crew of the Enterprise locates it, Dr. McCoy utilizes the alien's knowledge transfer device to acquire the advanced skill needed to transplant Spock back to his body and wrap up the story.

Likewise, one of the last episodes of The Outer Limits in 1964, "The Brain of Colonel Barham," strongly resembled Donovan's Brain. In an experiment to determine if a man's disembodied brain can improve the functioning of unmanned spaceprobes, a dying astronaut volunteers to have his placed in a life sustaining tank and connected to computers. Like Donovan, its mass increases and it is capable of telepathically controlling others into committing mayhem, with the added ability to discharge bolts of electrical energy as part of its arsenal. Barham is shot at the climax, ending his threat.

All of these films have a common concept, but it is *Donovan's Brain* that remains the true gem. As a taut science fiction thriller, it remains the model upon which other filmmakers would base their variations; one definition of a classic. It is also a tribute to the talent of writer Curt Siodmak, aman truly "a head" of his time in fantastic storytelling.

a chilling scene, but in defense of the ratperhaps he was a method actor, and simply didn't understand his motivation....

After the release of The Brain That Wouldn't Die, Green seemed to fade into obscurity. "I was supposed to make another film for Rex (Carlton)," stated Green, "a Caribbean adventure story from a script that we had found. It had some good ideas too. But after a while, Rex decided to return to California and I had begun to make commercials again. I thought I would just wait in New York until he got back, but Rex, of course, didn't come back. After that I felt the best thing I could do was to wait until the picture came out and hope to get another assignment on the basis of that work. But, I got involved in other things, such as the distribution end of the business, and I never did.

'The first film in which I was actively involved in the distribution." continued Green, "was a lapanese picture called Daydream (U.S. release 1969), directed by Tetsují Takechi, and it took me completely away from directing. The hiatus, however, is over and I have recently finished directing a new picture, The Perils of P.K., which is scheduled for release later this year. Another film, Psychedelic Generation, is about to wrap, and when I'm finished, I have two science fiction scripts, 'Conquerors of the World' and 'Earth: Situation Critical, which I would like to do.

#### THE BRAIN THAT WOULDN'T DIE

Director/ScreenplayJoseph	Green
StoryRex Carlton & Joseph	Green
Additional Dialogue Doris	
ProducerRex C	arlton
Associate Producer Mori In	ndhava
Art Director Paul Fi	mning
Photography Stephen 1	lainal
Art Director	estlev
Special Effects	Baer
Editors Leonard & Marc An	derson
MusicAbe Baker & Tony Re	
MakeupGeorge	Fiela
Production Manager " Alfred H 1	SCC HAT
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Yep, I'm still kicking around!"

But, what about the cast members of The Brain That Wouldn't Die? Were they, career wise, "brain dead?" Not so, said Green. "Herb (Jason) Evers did very nicely (The Illustrated Man, 1968; Escape From the Planet of the Apes, 1971; TV's Green Hornet, Tarzan, Star Trek), but I haven't heard about Adele Lamont. I think she got married, retired and has a family. Bruce Brighton continued to do a lot of theatrical stock work around the country. Leslie Daniel was a finedubbing actor and Eddie Carmel died about 10 years after we did the film. He had been in promotion. Virginia Leith moved to England, married and retired from the business." (Actually, Leithdid dosometelevision after The Brain

That Wouldn't Die, including a 1961 Great Ghost Tales and a Next Step Beyond in 1978.)

As every bleary-eyed midnight movie maniac knows, at the end of The Brain That Wouldn't Die...it does...but the monster doesn't. 'Maybel'll give some thought to a sequel," Green pondered. 'The monster is still alive so, theoretically, it could have been the Frankenstein story all over again. Maybe, subconsciously, I wanted to keep him alive. He was a very likeable monster except that he bit off the doctor's neck and ripped the assistant's arm off. Then again, the most horrible things a person can think of are not always creatures that dwell in closets; they aren't always monsters or ghostlike apparitions. There are other horrors, you know...."

#### PUBLICIT

#### "BRAIN THAT WOULDN'T DIE" REAL-LIFE HORROR-SHOCKER

"The Beam That Wouldn't Die, American Internationale terrifting tals of a living thinking head within a hody, is a distribution and thilling idea that could form time in fodat't actionaling would ill remove. The thiller, which tair James Ecots and Virginia Leith, opens at the . Theater

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the basis of a motion putting that antiferings will nearly forget.

Add to this, the frome story of a brilliam remnist who experimente illegally will the bodies and minds of fellow homans and white own gell friend is decapitated in a fresh aecident. The traverdy sputy him in the time impossible to endeagon to transplent his fancer's still-light had add learn to another.

The result is no advention into a terror-filled world of minimal gone mad where anything and even thing can — and does — happen. "The Brain That Wooddn't Die" is chilling and drilling hurror error blin hering at its heat a film you won't want in mys heriance all your neighbors and ligenda cell for ralking about 11 in whispere for months

#### VIRGINIA LEITH'S HEAD STARS IN HORROR SHOCKER

Lorely Virginia Leith's itarring role in American International's new him in thicker, "The Brain That Woodder Die" will undoubted be a down in morrow picture annuals art he norm onional part free rooms reed.

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For all of Vignia, including her vivy shapeh bods, only applied for a very few minuter in the thiller which open.

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However, it's all pair of an articul with for Virginia who was boin, raised and educated in and near Clereland, Ohio Her pairings lairy moved to Los Angeles where the lairy incit diector. Stanley Krobitck who gain, her her bird motion premie tole aclerading ladi in his "Frar and Dissie."

By the time the picture was released, she had become a leading fashion model but intuined to Holli wood under contract to Twentieth Century-Fuy She enacted important roles in numerous pictures for Fox and also placed opposite William Holder for Warner Brothers

Now Viterina bids for trouwed traidont with her omigns statute role in one of the greatest shock horror films of them all, "The Brain That Wooldn't Du"

#### TRIO OF GORGEOUS GALS IN NEW HORROR THRILLER

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LOVELY VIRGINIA LEITH HAT with Janus Erces in American In-ternational's shursking theiller, "The Brain That Wouldn't Dir." in non-roal rule in which and thei head is seen for must of the film. The shocker, paiced with "Insul-tion of the Star Creatures," .... Theater.

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#### JASON EVERS SHIFTS FROM COWBOY TO MAD SCIENTIST

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Virginia Leitle and Ledic Daniel also star in the gridiciale also dia head and high without a body, kept alice to an intepe d dde hittor, which upon at the Thrane

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even wanted me to put a phone in the Volkswagen! I wouldn't do that, so he bought—or ripped loose—a phone handset, which had just enough cord left on it to dangle down inside the VW. And as we'd drive along through Beverly Hills, Bill would betalking into this handset (laughs)! He was a phony son of a bitch!

FAX: So moving over to Columbia didn't sit well with you.

WHITE: No, but I was sort of "unconscious" by that time. I was having a lot of fun down in Malibu, and I had more money that I knew what to do with. But the shenanigans that went on at Columbia were sometimes more than I could deal with. I remember we had a woman, a real highclass broad, assigned to us. Bill didn't know what she was supposed to do, and I certainly didn't either. She did, however, get us into trouble with the Executive Dining Room. You had to be in the Executive Dining Room on time, but at five minutes before the fixed time for lunch the woman would disappear into the ladies' room, asking us to wait for her, and then would not come out for forty-five minutes. I sent my secretary in to find out what the hell she did in there. The secretary came out and said, "She strips to the waist, takes off her bra, washes her tits, then dries herself off and gets dressed again!" I never found out what that woman's job was, and I've never heard of her since.

FAX: Getting back to the film, how did you think up the idea for The Tingler?

WHITE: The makeup guy that we had on House on Haunted Hill, Jack Dusick, had made a rubber worm. He showed me this worm one day; a horrible looking thing, about a foot long. In those days we didn't have the violent makeup and special effects they have today, but this worm, it haunted you—it scared you! I began thinking about that, and I told Bill, "Let's find out where fear comes from, and we'll use this worm!" It was a lot of fun writing the script, but I didn't like the movie.

In one scene we wanted to have Vincent drop the worm, and we figured the best way was to have a cat leap up on the operating table, snarling and clawing, and startle him. The cat's fee was \$1500; the trainer got \$1000, and the S.P.C.A. man cost \$500. Columbia got a fee for having a cat on stage and the contract stipulated that if anybody stepped on that cat's tail the fine was \$2000. Well, in one take that cat began screaming bloody murder, as though Vincent had stepped on its tail. The rushes made a liar out of the cat, but by that time our \$2000 was long gone. The punchline to this story is, I'm in a bar one night someplace and I hear this guy talking about his cat. It was the same guy who owned the cat we used. And he said that this cat was trained to walk by somebody and scream and holler and writhe around. lf I was a belligerent man, I would have gone over there and—!

FAX: The Tingler is also the movie where Vincent Price goes on the LSD trip.

WHITE: I wanted something different from the typical shot or pill that you see in movie "trips." Aldous Huxley told me about a doctor at U.C.L.A. who was running an experiment on lysurgic acid (LSD). So I went up there to see this man, Dr. Cohen, and he gave me some of it. He took me into a nice little room with a cot and a radio and he got something out of his refrigerator and gave me a shot. It was all legal then, remember. As the drug took effect I watched the grain in the wood writhing around and listened to the music. It was very pleasant, although I didn't ever want to do it again. I went back and told Vincent about it, what the real reaction to LSD would be. I wondered if it



Vincent Price injects himself in The Tingler.

wasn't something that Vincent could be dramaticabout, but without falling around and all that stuff. Hesaid, "Forget it." And when he took the shot in the movie, he jumped around and did the same goddamned thing he always did (laughs)!

Whenever you killed Vincent Price in a movie, he was always very dramatic about it. He'd writhe around and scream and holler and carry on. I remember I told Vincent, when he got shot in *House on Haunted Hill*, "When someone gets hit with a .45 caliber bullet, they fall backwards. You always fall forwards when you get it." And Vincent said to me, "My boy, no actor ever falls away from the camera!" (Laughs.)

FAX: Castle's gimmick in *The Tingler* was Percepto, small motors attached to the bottoms of theater seats giving audience members a "tingle."

WHITE: Blll's idea was to take the motors out of thousands of vibrators and screw them under the seats, then rig the wiring so that at crucial moments in the film the audience would suddenly begin vibrating in waves, six rows at a time. We didn't want to buy thousands of vibrators without knowing whether they would really work out, so we scouted around until we found a theater in the Valley that was running The Nun's Story (1959). The Nun's

Story was going to close on Sunday night and The Tingler was going to open on Monday. We got in a huge crew of people to spend the day attaching the vibrators to the seats. But that night, just at the most tragic moments of The Nun's Story, somebody touched the master switch and the seats began vibrating in wave after wave. There was absolute pandemonium!

The other problem was the kids. They came and unscrewed the motors, broke them off and stole the things. They cost a lot of money, too. So that gimmick didn't work very long.

FAX: Did your films' budgets go up considerably now that you were associated with a major studio?

WHITE: Yeah, but Columbia charged us a lot, like \$25,000 just to be there. Bill didn't tell me that at the beginning. And once we wereat Columbia we never made the kind of money we did with Macabre and House on Haunted Hill. lalso didn't hang around as much now that we were at Columbia. FAX: 13 Ghosts really was a departure, a very tame ghost movie which seemed like it was written for small kids.

WHITE: (laughs): Ididn't give a shit about that thing, I'd say it was my least favorite of the five films I made with Bill. 13 Ghosts was his idea and I couldn't see any point in it at all. I don't think it made any sense and I've forgotten all about it. Really, the only thing I remember about 13 Ghosts was the lion that's in the picture. I had expected the King of Beasts, but what we got was an ancient, slightly mangy female. So we're shooting one of the lion scenes, when this old lion started to pee! Lions don't pee in the same direction we do, they pee out the back, and it has a great deal more velocity and volume. As the stream kept coming, the lion made a slow, and I believe deliberate, 360 degree turn. She wet down everybody but the cameraman, who yanked a sheet of plywood out of the floor and used it as a shield. All hands took it very well except Jo Morrow, who declared she was going to sue the entire state of California, starting with me!

FAX: The music in these films really helps them to work. Did you get to meet any of these composers?

WHITE: Yeah, I met Von Dexter (House on Haunted Hill, The Tingler, 13 Ghosts) and I thought he was a good guy. I saw him several times after that. He was a real estate agent the last time I heard from him. He wasn't making it in the business and he didn't like it, either. I'll bet he's making a lot more money now than he was then. Les Baxter, who wrote the music for Macabre, was a pain in the ass. He wanted \$10,000, he saw the movie, and the only comment he made was, "Put a loud trumpet in there." I didn't like him and I didn't like his music, but this wasn't any of my business.

FAX: Homicidal and Psycho have a tot in common but you claimed in a previous interview that you had no knowledge of these common story elements.

WHITE: Bill gave me the idea for Homicidal. After I worked on that screenplay

he worked on it, more than I did-more then he had on any other script that I did for him. It just felt very funny to me, that he was helping out so much, and that he wanted it exactly this way and that way and so on. One day, after working at the studio, I was on my way home when I saw that Psycho was playing somewhere in Santa Monica. I'd heard about the picture, so I went in there and, Jesus Christ, I was afraid I was going to get arrested before I could get out! I was so embarrassed! He had stolen everything! And Homicidal was already in production by that time. But apparently nobody gave a shit that he had stolen it from Hitchcock.

FAX: You picked out some of the locations on *Homicidal*, didn't you?

WHITE: Yeah, out in Solvang, California, a funny little place, totally Swedish. Somebody had told me there was a great old "haunted"-looking house there, so I went up to Solvang and located it. The script also called for a plant nursery. I found one up there and told them we were making a picture called *The Marble Forest*. We didn't want them to know it was really a horror movie. We tore up that nursery—God, we just ruined it! Solvang wanted to sue me and everybody else! I've never been back there, I'il tell you that (laughs)!

FAX: What do you think of the job "Jean Arless" (Joan Marshall) does in the film? WHITE: For years I tried to figure out, if that was a girl or a guy? Now that I know it was actually an actress, I think she did a wonderful job.

FAX: Did you ever think about giving directing a shot?

WHITE: No. I'm basically a book writer. FAX: Homicidal was your last film for Castle. Did you and he have some kind of tiff, or did you just drift apart?

WHITE: I just said I didn't want to work for him anymore, I didn't like working for Bill. Just as soon as I wasn't putting my own money into those pictures anymore, he got very bossy. Also, there had been the business about the Homicidal script, the way he ripped off Psycho. When I found that out I told Bill I would never work for him again. There was also a contract changed on me, on Homicidal. He said he'd give me 12% of it. He sent the contract down to me in Malibu and it said 12% and I signed it. But later, when it came back, there was a period between the one and the two-that was put in afterward! I wanted to talk it over with Bill, but he got "very sick"—he couldn't discuss it, he was "too sick." So I settled for my 1.2%, I didn't want to fight about it, but eventually I got tired of all that bullshit. I figured, if I was going to work for a salary, I'd rather work with someone other than Bill. I never saw Bill again after Homicidal. FAX: What did you do after leaving Castle? WHITE: The first thing I did was to finish a book that I had promised Doubleday. Then I met the producer of Perry Mason, a

fellow by the name of Art Scid. He lived down in Malibu, and I said, "Let me write one of those things." I wrote one script and fortunately, they bought it, and then I kept on writing for them.

FAX: After you left Castle he floundered for a few years with lousy pictures like Zotz! and The Old Dark House, then got back on track by hiring Robert Bloch.

WHITE: Bloch talked to me about Bill one time, and he had the same opinion I did; that Castle was just impossible. And that he was also a thief (laughs)! [Robert Bloch wrote Psycho.]

FAX: Looking back over the Castle years, was it an enjoyable time, or was there too

much aggravation involved?

WHITE: No, I liked that experience. I had never done anything except some TV, Men of Annapolis and another series called Silent Service, and it was a relief to be able to "shop out" all that stuff and then let the camera do the hard work. Writing a book is a hell of a lot different than writing a screenplay, a lot more work. Between movies, I wrote three or four books while I was in Hollywood. I didn't socialize very much, but I had a series of affairs that were nice, although not serious. I didn't go to town if I didn't have to. I had a beautiful house in Malibu that kept sliding into the sea, and I spent a lot of time repairing that. FAX: You ever think about writing another horror film?

WHITE: (laughs): Never!

٥

#### ROLAND WINTERS con't from 77

quentmovies—"Charlie Chan in London,"
"Charlie Chan in Paris," and "Charlie Chan in Rome"—were planned to be filmed in Britain with "frozen funds" Monogram held there. Unfortunately, the British government chose this time to devalue the pound and the films were never made.)

The serviceable plot has Lee and Charlie aboard an airplane where all the coffee has been drugged to effect the robbery of a substantial sum of money being transported by a special courier on the flight. Lee alone has not drunk any coffee and awakes to find everyone on board, including his father, seemingly dead. A glass of water in Charlie's face proves otherwise, earning Lee no thanks. "Small flower receive blessing of rain with thanks. This miserable person not so grateful." All is forgiven once the situation is made clear and a murder is uncovered. Charlie even allows the (suddenly) airplane-obsessed Lee to take over the controls of the ship, which had been on automatic pilot. "Just sit in pilot seat," he cautions. "Do not allow airplane to dive into ocean, strike other airplane, or dig tunnel into side of

Unfortunately, The Sky Dragon docsn't live up to this opening, and instead degenerates into predictable and surprisingly uninvolving detecting, occasionally salvaged by the playing of Winters and Luke, who were obviously well on their way to achieving a nice screen rapport. Back in

the days at Fox with Oland, Luke had vainly tried to persuade the studio to present Lee in a more intelligent fashion, and, here, in the last film at a different studio, he finally got his wish. The most charming scene in the film is Charlie and Lee's visit to a justice of the peace, who simply will not be persuaded that neither of them is there to be married. After numerous efforts to interject the real reason for their visit, Charlie gives up in impatient disgust to endure the man's seemingly endless sales pitch. The exchange of knowing looks between Winters and Luke turns this simple business into a classic moment from the series.

Rather pleasantly, the film's ending is almost a return to the old days with Charlie setting up a "little scene in manner of Chinese drama" to uncover the guilty party. The idea is better than the execution (which borrows shamelessly from the Toler Chan Murder Over New York [1940]), but it is far better than the action-oriented silliness of The Feathered Serpent, and clearly shows that The Sky Dragon's heart is in the right place. Particularly charming is the revelation that Charlie's seemingly unflappable attitude in the face of certain death stems from the fact that he has been holding the solution to the predicament (the key to the pilot's compartment of the Sky Dragon that is plummeting earthward without a pilot) in his pocket all the while. "Wise playwright plan ahead," he remarks, handing over the key, "so that movement of actors does not disturb play."

Good, bad, and indifferent, *The Sky Dragon* heralded the end of the series at an unfortunate moment. Its problems to one side, the film shows the glimmering of a new, possibly very workable, approach to the teaming of Charlie and Lee as portrayed by Winters and Luke, suggesting there was a lot of life in the old series. Whether or not this might have panned out into a screen teaming that would have been a worthy successor to that of Oland and Luke is impossible to say. The onscreen evidence of *The Sky Dragon*, however, indicates the results could easily have been worthwhile.

Beyond question, Roland Winters and his brief run of six films will always be the poor step-child of the Charlie Chan series, As Keye Luke understood all along, no one could actually replace Warner Oland, whose natural grace and innately lovable personality could make even the weakest film a delight. Toler tried, albeit in a deliberately less lovable manner, and succeeded in making a very good streamlined version of the aetective with more films to his credit as Charlie than any other actor. Unable to match Oland's charm or Toler's longevity, Winters seems to have been predestined to be looked down on. That, broadly speaking, his films aren't in the same league with the best of the others is beside the point—if one can view them appreciatively for what they are, instead of degrade them because of what they aren't. In that fashion, many delights may be uncovered.

FILMFAX 95

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FILMFAX 97

DOR TRACY FRANKENSTEIN

Doyle set pen to paper, the modern detective story had been invented by Edgar Allan Poe, the American master of the macabre. Poe believed that the most important thing in a short story was not its characters or its plot, but its "single effect." In other words, he worked to achieve a tone or an atmosphere that he could communicate to his readers.

Later writers of detective fiction drew heavily on Poe for his ideas of ratiocination, just as horror filmmakers drew on him for his sense of scene and mood. Is it any wonder, then, that the studio which filmed Poe's masterful detective story Murders in the Rue Morgue (Universal, 1931) should decide to add a mad scientist

But certainly other factors contributed to the creation of the horror/detective hybrid. One of those factors could certainly have been the availability of stars who were quite adept at doing either.

George Zucco, for example, was as comfortable playing Moriarity to Holmes as he was keeping a brain alive In Honolulu or resurrecting a corpse in The Mummy's Tomb. Henry Daniel, another Moriarity, was equally at home robbing graves in The Body Snatcher. After all, sinister is sinister, whether it's being done for natural or supernatural causes. And Dennis Hoey looks officious rather than official, whether he's Inspector LeStrade in Sherlock Holmes and the Spider Woman or Inspector Owen in Frankenstein Meets the Wolfman. Today, we would probably label this as typecasting. In the thirties and forties, it might have been tagged as audience identification; they expected certain actors to play specific types of characters in either horror or detective films

Studios, too, were physically well prepared to do either. The same twisted trees that provided the backdrop for Lon-Chancy made a convincing swamp for the marsh monster of La Morte Rouge, and top B-movie directors such as Roy William Neill knew that a dollar saved on a set could be spent on improving visuals or finding a better actor. Also, studio technicians skilled in producing spidery shadows on the sets of Frankenstein or Dracula films, found that those same shadows added a convincing touch to old dark house mysteries, no matter how rational the forces lurking behind them.

The studios certainly benefited by the cross-fertilization. By 1939, the year in which Basil Rathbone played both Sherlock Holmes and the Son of Frankenstein, horror movies had momentarily peaked. Karloff refused to play the monster ever again, and Lugosi was beginning to either parody himself or take work in features so bad that they didn't deserve to be paro-

less and less capable performers. Wartime audiences were less interested in escapism of this sort. They had real horror only an ocean away. But they still liked mystery, and the success of the Sherlock Holmes series clearly demonstrated that they also enjoyed being scared. It was just that now they expected a rational explanation for whatever was scaring them. Detective-horror films gave fans a chance to be frightened and provided them with a logical explanation for their fear.

But in the end it's clear that the two genres were really designed to cross over, or, perhaps, they are actually just subgenres of one larger genre, the mystery. An unexplained tragedy occurs, often producing a body or series of bodies. Investigators are called in. They may be doctors or police, scientists or burgermeisters, concerned citizens or rioting peasants. In any case, events become more mysterious before they are cleared up, and the investigators' lives are endangered any number of times. The only real difference is that in the horror film the mystery is intensified when what seemed natural turns out to be supernatural, while in the detective film, the mystery vanishes when the investigator demonstrates the naturalness of it all.

But either way, the no longer frightened fans leave the theater heaving a sigh of True, the cycles continued with the relief. After all, whether it's a who-done-it Mummy series and the Wolf Man, but the or a what-done-it, the most important freshness was gone and the parts fell to factor is that the audience believes it. •



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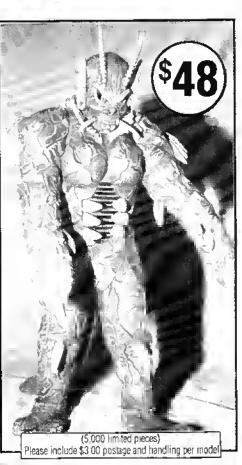


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